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TO ESTABLISH OPERA FOR COAST CITIES

Otto Kahn Proffers Metropolitan's
Aid to Los Angeles and
San Francisco

LOS ANGELES, Oct. 23.—In company with a group of New York financiers, Otto H. Kahn, of Kuhn, Loeb & Company, is seeing the beautiful sights of Southern California and getting information that may result to the great musical benefit of the Coast cities.

Musicians are interested in Mr. Kahn because he is one of the few millionaires who have an interest in the higher forms of art, beyond the mere expenditure of money, for art works. His active interest in grand opera led to questions which he answered as follows:

"Grand opera is the most valuable art asset that a city can have; it is broadening and inspiring; it is of intense value to the artistic creative faculties of a community and at once becomes the center of artistic life as well as of social affairs.

"I told the San Franciscans when I was in the Golden Gate city that I would be glad to assist them in establishing a grand opera house, and I say the same thing to you in Los Angeles. If your people are public-spirited enough to understand the practical value of having a home for grand opera and if the project is well based, I shall be glad to interest myself in it, and I can promise you the most friendly consideration of such a project by the Metropolitan Opera Company of New York. I cannot bind the board of directors, but I know it is their desire to give their great assistance to just such enterprises.

"But if you undertake such a project it must not be put on a commercial basis. We do not permit any dividends in New York. But we try to come out even, and, if we make any money, it is at once put back into the productions of our house.

"We would not consider any enterprise headed by one man. It must come from a combination of your best citizens. Nor are we in the business of building opera houses for cities that have not enough enterprise to build their own.

"But we would consider some such plan as Carnegie has put into operation in his library scheme: you put up the building, we supply the talent. First, it is up to Los Angeles to provide the house; then we will talk about the opera company." (Mr. Kahn did not know we have one of the finest opera auditoriums in the country.)

"You might work this out in conjunction with San Francisco, for instance." (Mr. Kahn evidently is not posted as to the intense affection existing between the two cities!) "You could not support a Metropolitan company a whole season, but you could sandwich in a company of your own on lighter works at reduced prices.

"At any rate, if you do take up such an enterprise, I hope you will make up your company of American singers. They are the best in the world, but, unfortunately, fashion decrees that they must come to their own in America via Europe and have foreign approval before they can be well received at home. That will be changed at a day not far away.

"You have a population in and around Los Angeles of half a million people to draw on and an immense influx of tourists during the Winter. That ought to be enough to support a good operatic enterprise. If your big spirited men here, who have done so much, care to undertake a project such as I have mentioned my confreres in New York and myself will be glad to give them every aid that lies in our power." W. F. G.

Baltimore Gets Opera Season

BALTIMORE, Nov. 1.—Baltimore has raised the necessary subscription fund of \$50,000 and is to have its season of ten performances by the Chicago Grand Opera Company in January.



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HENRY RUSSELL

Director of the Boston Opera Company, Which Will Begin Its Second Season Next Monday. Last Season Mr. Russell Attracted World-Wide Attention by His Progressive and Successful Methods. (See page 2)

SCHARWENKA, HEINEMANN AND MISS FARRAR HERE

Another Boat Load of Musical Celebrities Arrives, Including Also Bella Alten, Albert Reiss, Basil Millspaugh-Ruysdael and George Bourgeois

Important arrivals of musical people from Europe have continued in large number this week.

Among the most notable were Alexander Heinemann, the German baritone, and Xaver Scharwenka, pianist and composer, who are to undertake separate tours of the country. Mr. Scharwenka will play in New York on November 27, with the Philharmonic Society. Mr. Heinemann was scheduled to make his American debut Thursday evening, in Mendelssohn Hall.

Geraldine Farrar came Tuesday, November 1, on the *Kaiser Wilhelm der Grosse*, of the North German Lloyd line. She is to create two new rôles at the Metropolitan Opera House this season—those of the *Goose Girl* in Humperdinck's "Children of the King" and *Ariane* in "Ariane et Barbe Bleue," by Maeterlinck and Dukas. Miss Farrar had interesting things to say of the Kaiser and Kaiserin, and also on the subject of marriage. She sang for the imperial couple with Caruso at a private concert in Berlin just before she sailed for America.

"I chatted with the Kaiser and Kaiserin

for about twenty minutes," Miss Farrar said, "and I was deeply impressed with the strong personality of each and the evidences of their happy home life. The Kaiser asked me why I should think of returning to America when Germany could keep me busy. He nodded his head sympathetically when I told him that, first of all, I was an American.

"I reiterate that I never expect to marry. I have yet to find the man who combines the qualities which I would require in a husband, and really I think if I should find him I should be terribly disappointed, for then my career would be finished. For it is incompatible with an artistic career—a husband and domesticity. And the idea of marrying to lug a husband around the country with you on tours is perfectly absurd."

Miss Farrar departed for Boston Wednesday for appearances with the Boston Symphony Orchestra, before taking up her work at the Metropolitan.

Other singers who arrived Tuesday for the Metropolitan were Bella Alten, soprano; Albert Reiss, tenor; George Bourgeois, bass, and Basil Millspaugh-Ruysdael, basso, who is a native of Chicago, but has been singing abroad for three years.

DAMROSCH ORCHESTRA INAUGURATES SEASON

With New Symphonic Poem and a
New Violinist, Concert Series
Opens Auspiciously

The first of the season's subscription concerts by the Symphony Society of New York, Walter Damrosch conductor, took place at the New Theater on the afternoon of Friday, October 28.

An audience of considerable size was out to greet Conductor Damrosch and his men, and to listen to the soloist of the day, Professor Felix Berber, violinist. The stage was set in a manner to be in keeping with the rich red and gold tone of the lower part of the auditorium, and profiting by last year's experience this was done in a way to secure the best possible acoustic conditions.

The works set before this initial audience of the season were the following:

Beethoven, Symphony No. 3, "Eroica"; Brahms, Concerto for Violin, Professor Berber; Wallace, Symphonic Poem, "Villon."

Professor Berber made an excellent impression with his distinguished playing of the Brahms Concerto. He is a man of serious and dignified appearance, with, as his title would indicate, more of the "professor" than the musician about him so far as looks go. He essays no appeal whatsoever through the violinist's usual medium of freak hair, or sinuous motions, but he played the difficult Brahms Concerto with splendid energy, a clean and beautiful tone, phrasing of the most finished sort, and excellent intonation. The slow movement was played with a fine perception of its beauties, and the violinist set out upon the Hungarian sounding finale with a truly gypsy-like *verve*. All in all, it was a finished and beautiful performance, without being one to make either a romantic or a sensational appeal. Professor Berber well deserved the applause and recalls which he received.

The first few bars of Wallace's tone interpretation of the famous old poet and rogue of France made one sit up and take notice—not that a new note had been struck, but it was surprising to see that there was somebody who could make as accurate a copy of Richard Strauss as young Erich Korngold can do. There may have been a relationship between the characteristics of "Villon" and "Till Eulenspiegel" as they appeared in real life. There is certainly a close relationship in the music which represents them.

It is not that Wallace has produced throughout a slavish imitation of the work of Richard Strauss, for moments here and there he finds what is, perhaps, his individuality, but he has set out upon the same kind of a plan for an extended form, consisting of a series of recognizable episodes, as the "poor little scholar named François Villon," who was "a good rogue"; the scene of the taverns and the girls, the ballad of the lady of the olden times, and others.

Rather impressive is the passage given to the "Ballad to Our Lady," which was made by Villon at the request of his mother. Its religious quality is, perhaps, a little obvious, but the feeling is good. Wallace leaps from this section to that which tells us that "there is no good living except in Paris" with a theme which is own brother to the opening theme of the Allegro of Tchaikowsky's Fifth Symphony. Then comes Villon's plaint, "I weep for the time of my youth, when I was wilder than anyone else. He has fled on a horse; alas! and how then? so suddenly, and has left me nothing." This is one of the best episodes in the work. The lamentation is, perhaps, too much what the lamentation of anyone might be, without enough of the distinctively characteristic, but Wallace has invented good music with which to dislodge Villon's youthful years off on the horse. Here one quite forgets Strauss.

[Continued on page 33.]

BALLAD CONCERTS OPEN IN LONDON

Maggie Teyte, Mme. Kirkby-Lunn
and Fritz Kreisler on First
Program

LONDON, Oct. 22.—The Chappell Ballad concerts began last Saturday afternoon, with Queen's Hall filled to its utmost capacity. A very fine list of artists contributed to the program. Maggie Teyte sang Mozart's "Voi che Sapete" in her most charming manner and two little ditties by Graham Peel. Mme. Kirkby-Lunn chose "Mon Cœur s'ouvre à ta Voix," from "Samson et Delila," which she gave with beautiful tone and artistry. Last, but far from least, among the artists of high rank who appeared was Fritz Kreisler, who played a "Chanson" and "Pavane," by Couperin, and pieces by Brahms, Massenet and Chaminade.

The famous violinist had to give three extra solos in response to repeated encores. Joska Szigeti, a young and talented violinist, gave a successful recital the same afternoon.

John McCormack made his last London appearance for a period of two years last Tuesday, when Mario Sammarco, his famous colleague, lent his services also.

The program was as follows:

"Che gelida Manina" (La Bohème), Puccini; Aria from "La fille du Regiment," Donizetti; "My Love's an Arbutus," Arr. Stanford; "My Lagan Love," Arr. Hamilton; "Snowy Breasted Pearl," Arr. Robinson; and in the duet, "O Mimi, tu più non torni" (La Bohème), Puccini, and with Signor Sammarco, also in the quartet, "Un di si ben" (Rigoletto), Verdi. Signor Sammarco: "Largo al factotum" (Il Barbiere di Siviglia), Rossini, and Arioso from "Le Roi de Lahore," Massenet.

Mr. McCormack sang particularly beautifully, his voice having that tender quality usually possessed solely by Italian artists. Signor Sammarco also received much applause for his singing in the duet of Puccini, but he was very modest and insisted that the concert-giver should have the greater part of the program.

Esta d'Argo and Betty Callisch contributed numbers and sang in the quartet from Verdi's "Rigoletto." Anton Masskoff contributed violin solos.

The Classical Concert Society gave its second concert at Bechstein Hall Wednesday evening. The program comprised Haydn's Quartet, op. 74, No. 3; Schubert's lovely Quintet, op. 163, and Bach's Second Suite in D Minor, which Pablo Casals, the famous cellist, gave in wonderful style. In such works as the Bach Suite, Mr. Casals stands quite alone in his interpretations. Maria Philipp also sang two groups of Schubert and Schumann lieder.

The same day Mark Hambourg gave his recital at Queen's Hall. His program follows:

Fantasia, op. 17, C Major, Traumeswirren, Des Abends, Arabesques and Faschingschwank aus Wien, Schumann; Barcarolle, Six Studies, C Major, op. 10; E Minor, op. 25; F Major, op. 10; C Major, op. 10; E Flat Minor, op. 10; C Sharp Minor, op. 10; Mazurka in A Minor, Waltz in A Flat, op. 42, and Andante Spianato, Polonaise, E Flat, Chopin.

A certain critic writes: "Mr. Mark Hambourg is a pianist militant." This says nearly all. The Schumann items were on the whole well given, but Chopin suffered except in instances where technic was a ruling factor in the C Sharp Minor study. That Mr. Hambourg is a great master of technic there is no question, but is that enough?

The only novelty introduced at the Promenade Concerts this closing week was a serenade for small orchestra by Percy Pitt. To-night brings the last concert of the season, and a long and varied scheme has been arranged, including works by Beethoven, Wagner, Moussorgsky, Dvôřák, Reger and Elgar.

EMERSON WHITHORNE.

Discover Sardou-Meyerbeer Souvenir

PARIS, Oct. 22.—In connection with the gala performance at the National Opéra this week to raise funds for a monument to Victorien Sardou, a letter written by Sardou and addressed to the composer, Meyerbeer, has been brought to light. With the letter the dramatist sent the composer the libretto of a grand opera based on "Hamlet." Sardou, who was young at the time, never received an answer.

One of those who participated in the gala performance was Camille Saint-Saëns, who conducted the orchestra in several of his own compositions.

Elvira de Hidalgo, who appeared at the Metropolitan last Spring, has been singing in Loreto and other Italian cities.

Paolo Seveilhac, Pauline Donalda's husband, is singing this season at Agen.

NEW PHOTOGRAPHS OF MARY GARDEN IN HER FAVORITE ROLES



Upper Photograph as "Mélisande,"
Lower as "Aphrodite"

Mary Garden's opinions on a variety of subjects are finding their way into the public prints each day during her present stay in New York. About her work this season and the rôles she will sing, she is quoted in the Times as saying:

"You see, this year I have enough on my mind. I shall sing *Carmen* for the first time and 'The Girl of the Golden West.' You know, I don't know a note of that score yet, and when I am bundled up in my apartment in the Blackstone, looking out over Lake Michigan, I shall begin to study it as fast as ever I am able.

"Why," she asked inconsequentially and plaintively, "does no one ever produce 'Aphrodite' over here? I am certain that there would be a great deal of money in it for the person who did. I am very anxious to sing in it, too. Last season here I was more fond of my *Sapho* than anything else, but the public preferred my *Marguerite*. I walked through the part, doing absolutely nothing—that is the way *Marguerite* should be done—and the public and the newspapers found me great, remarkable. Never shall I forget the first night. My sister came to my loge after the third act, quite overcome by emotion and the enthusiasm of the audience.

"My dear," I cried, 'Charlie Gounod should be here to see this night!'

"I suggested to Mr. Hammerstein that he do more 'Faust' and some 'Romeo et Juliette' and 'Hamlet' in preference to 'Grisélidis' and 'Sapho,' but I couldn't get him interested. The 'Faust' performances, however, were very popular."

BOSTON'S AMBITIOUS OPERA PLANS

Director Henry Russell Busy With Preparations for Second Season
—Full List of His Company

BOSTON, Oct. 31.—Since the return early this month of Director Henry Russell, the details for the opening of Boston's second season of grand opera have been rapidly completed, and now, with the date of the first performance only one week hence, practically everything is in readiness and there is certainly good reason to believe that the coming season is to be marked by new successful achievements by Mr. Russell and his company.

The renewal of subscriptions by last year's subscribers and the equally gratifying single seat sale has of itself been conclusive evidence of the confidence which the public retains in Boston opera as an institution. It is also an indorsement of Mr. Russell's successful efforts of last season, when he kept faith with the public in every particular.

At the beginning Mr. Russell said that he would give opera in which the *ensemble* should receive particular attention, and in which stage settings, properties, etc., should be always adequate. He did far more than this last season, giving not only an excellent chorus and ballet, but stars of world-wide reputation and scenery and settings always sumptuous, and at times gorgeous, but always the essence of good taste. This was \$2 opera, and the raise in price to \$5 for this season will make it possible to secure an even greater list of the highest salaried operatic singers of the world.

It is a noteworthy fact that the subscriptions for seats for the coming season have included an unusually large number from residents of New England cities outside of Boston, who are thus giving evidence of their interest and faith in the Boston Opera Company. There will be no tour of the company this season, and the only performances outside of Boston will be two in Springfield, Mass., where the company will go as a result of receiving a sufficiently large guarantee subscription. The Boston Opera Company gave two performances in that city last season with tremendous success.

Through the so-called working agreement between the Boston, Metropolitan and Chicago opera houses, Mr. Russell has secured the services of some of the most widely-known stars in the operatic world.

but he has maintained the individuality of the Boston Opera Company by retaining his principals who were so successful last season, among them such distinguished artists as Constantino, Miss Nielsen, Mme. Liokowska, Baklanoff, Maria Gay and Fely Dereyne, and has added several artists who have never before appeared in this country, and who will make their American debuts at the Boston Opera House.

Mr. Russell was asked recently if he believes in producing grand opera in English in this country, and he replied: "I believe in everything that makes for the advancement of the operatic art. We shall give two operas this season by Frederick S. Converse, the eminent American composer, and they will be sung in English. We will do everything within our power to encourage American composers and will undoubtedly give other operas from the pens of writers in this country in future seasons, and they will be sung in English."

"Many of the principals have already arrived and during the next few days practically all of the leading artists who will appear during the early part of the season will have taken up their abode in Boston. Comparatively few will live at hotels during the coming season. The majority have already arranged for comfortable apartments near the opera house."

The list of singers who will appear in Boston this season, the names being arranged in alphabetical order, follows:

Sopranos: Frances Alda, Lina Cavalieri, Fely Dereyne, Emmy Destinn, Geraldine Farrar, Burice Fisher, Grace Fisher, Rita Fornia, Mary Garden, Lydia Lipkowska, Mariette Mazarin, Carmen Melis, Alice Nielsen, Lillian Nordica, Marie Rappold, Anne Roberts, Ruby Savage, Marguerita Sylva.

Contraltos and Mezzos: Celine Bonheur, Maria Claessens, Janka Czaplinska, Maria Gay, Louise Homer, Elvira Leveroni, Marie Louise Rogers, Jeska Swartz.

Tenors: Amedeo Bassi, Carl Burrian, Enrico Caruso, Florencio Constantino, Charles Dalmorès, Leo Devaux, Jose Erard, Gerardo Gerardi, Ernesto Giaccone, Herman Jadowker, Robert Lassalle, John McCormack, Leo Slezak, Constantine Strosesco, Giovanni Zenatello.

Baritones: George Baklanoff, Ramon Blanchart, Hector Dufranne, Rodolfo Fornari, Carlo Galeffi, Carmine Montella, Attilio Pulcini, Maurice Renaud, Mario Sammarco, Antonio Scotti, Walter Sommer.

Bassos: Hugh Anderson, Andres De Segura, Adamo Didur, José Mardones, Giuseppe Perini, Antonio Pini-Corsi, Leon Rhotier, Leon Sibiriakoff, Luigi Tavecchia.

D. L. L.

SCHUMANN-HEINK GIVES RECITAL IN ST. LOUIS

Contralto Opens Local Concert Season—
New Instrumentalists Engaged for
the Symphony Orchestra

ST. LOUIS, Oct. 29.—The local concert season was auspiciously opened here last Wednesday evening with a recital by Mme. Ernestine Schumann-Heink, accompanied by Mrs. Max Hoffman. The concert was under the direction of Robert P. Strine and was a decided success. The contralto was in very good voice and was forced to respond to many encores.

Mme. Frances Alda-Gatti-Cazzaza of the Chicago Opera Company spent several days here this last week resting up for a number of recitals and concerts for which she is scheduled shortly. Mme. Alda left here for Emporia, Kan. She will appear here with the Amphion Club in November.

C. W. Jump, who has been the vice-president of the Amphion Club since its formation, has been obliged to retire on account of ill health, and his place has been filled by Sidney W. Bixby. E. R. Kroeger is the new director.

Edward A. Faust departed for Chicago last night for a final conference with Manager Dippel of the Chicago company as to the repertoire of grand opera to be given in St. Louis in January. It is assured, however, that "Salomé" will be presented with Mary Garden in the title rôle.

The Symphony Orchestra has announced its new men who have been engaged for the season. They are: Carl August Presse, first violin, formerly with the Pittsburgh Orchestra; V. G. Brown and Ellis Levy, of St. Louis; L. V. Fursch of Berlin, formerly of the Joachim Quartet, and Rudolph Magin, second violin, of this city. Walter Amman, a pupil of Klengel, is the only addition in the 'cello department. In the double basses there will be Andrea Casatani of New York, and other additions are: A. P. Amerina, first flute, from the Boston Opera Company; M. Delle Donne, also from that company, who will play second bassoon; Jean Waerie of the Pittsburgh Orchestra, second horn; William Hebbes of the Seattle Club Orchestra, as trumpet, and Otto Vristafek of Chicago, for tympani.

H. W. C.

OBERHOFFER OPENS SEASON WITH MELBA

Enthusiastic Reception for Diva at
Minneapolis Orchestra's First
Concert

MINNEAPOLIS, MINN., Oct. 31.—An audience which completely filled the Auditorium greeted the Minneapolis Symphony Orchestra at its first concert of its eighth season Friday evening.

Emil Oberhoffer was given an enthusiastic reception when he appeared on the platform to conduct the opening number, Mozart's overture, "The Impresario," which was played by the orchestra for the first time. A number of new men have been secured this season and the weak places so strengthened that Mr. Oberhoffer feels confident that he can achieve even more artistic results this year.

Mme. Melba was the soloist and received so many recalls that she gave more numbers than the orchestra, and to the lovers of orchestra music it was not wholly satisfactory. However, the singer only responded to the demands of the audience. She was in most gracious mood and sang with the old-time finish and art. Her selections included two numbers which made her famous in operatic days, the aria, "An fors e lui," from "Traviata," and the mad scene from "Lucia," with flute obbligato by John Lemmone. "The Prayer" from "Tosca" was another regular program number. For encores she gave "Down in the Forest," by Landon Ronalds; "Good-bye," by Tosti, and "Se Saran Rose," by Ardit.

The symphony was Tchaikowsky's No. 4 in F minor, op. 36, and Mr. Oberhoffer gave a beautiful reading of it.

The other orchestral numbers were "Scherzo, op. 45," by Goldmark, and the "Carnival" overture by Dvôřák. E. B.

Arthur Hartmann, the violinist, is winning new successes on his Scandinavian tour.

Borchard, Great Mozart Player, Thinks Mozart's Most Difficult of All Music

French Pianist, Here for Tour, Refutes Assertion That This Composer's Works Are "Too Simple" and "Fit Only for Children"—His Comparative Estimate of Liszt's Compositions—Chopin as the Direct Descendant of Bach, Mozart and Beethoven

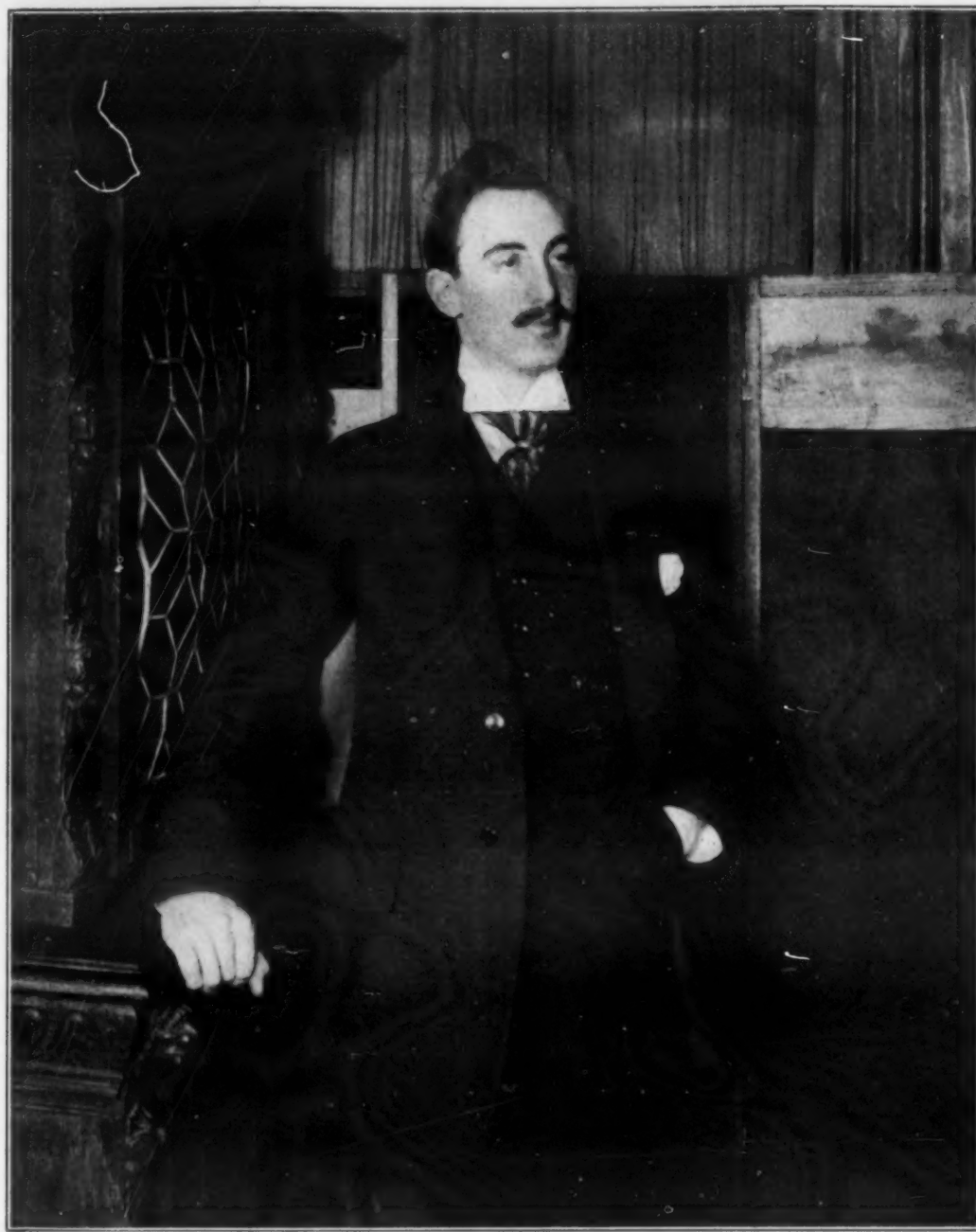
A FEW weeks ago in Europe Felix Weingartner propounded his now famous epigram, "Forward to Mozart." A few days ago in New York the French pianist, Adolphe Borchard, advocated the same tendency in somewhat different words. In this case, however, the German conductor's utterance was paraphrased not in behalf of musical composition, but in the cause of piano technic. To a representative of *MUSICAL AMERICA* M. Borchard vouchsafed the information—which will doubtless prove a mild shock to some—that in his estimation the problems set by the music of Mozart, Bach, and to a great extent Beethoven, are more difficult for the average pianist of to-day to en-

for the paradoxical reason that they are so much simpler.

"In music, as in everything else, the apparently easy things are invariably the hardest," declared M. Borchard. "The architect finds it much easier to build a house covered with elaborate and fantastic ornamentation of all kinds and to win popular admiration thereby, than to be acclaimed a great man on the strength of another, absolutely simple in outline, totally devoid of gaudy decoration. The writer who can impress us powerfully with a sentence containing but a single adjective is a far greater one than he who needs twenty or more to help him express himself. A beautiful parlor whose walls are covered with a large number of paintings, each marred by some defects, will not create half as unpleasant an impression as if there were only one picture with only one blemish. And so it is in music. Play a tremendously complicated rhapsody in which many of the notes played are poor as regards tone, or shading, and it will not strike the listener one-half as forcibly as would a single bad note in a Mozart sonata.

"To me there is little in piano music more adorable than these Mozart piano sonatas. But if we do not hear them played to-day it is for the reason I have just suggested. Contemporary pianists do not take the trouble to attend to details, regardless of the fact that perfection of detail in a Bach fugue or a Mozart sonata is far and away harder to achieve than what is regarded as satisfactory in the performance of Liszt and modern writers. The neglect of Mozart in the pianist's repertoire can be traced to causes analogous to those that prompt the singer of the present to avoid old Italian music. It is not because it is too easy, or too unsophisticated, for modern taste. It is because it is very much too hard. Its difficulties are not to be circumvented by latter-day methods of training.

"There are few pianists who cannot play a succession of four or five single notes, or a progression of as many chords in perfectly satisfactory fashion. But how is it when they come to play one single note which must have a certain quality, a certain dynamic intensity, a certain color the moment it is struck? What happens when they try to play a single triad giving every one of the constituent tones its proper relation to the other? That is where all books on 'method' and the like are powerless to afford assistance. That is where the player learns that it is harder to play a simple scale than a long passage in thirds and sixths; that a triad is more troublesome than a long progression of vastly more complicated harmonies. These are mere fundamental matters, it will be said. Very well, but how many pianists before the public to-day have so thorough a command of them that they play Bach, Mozart and Beethoven as they should be played,



Adolphe Borchard, the French Pianist, From a Snapshot Made for "Musical America" in M. H. Hanson's Office, New York City

bringing out every one of the numerous and vital details as they should be brought out?

"You do not complain if you fail to hear each individual note in a Liszt rhapsody. Liszt did not mean that they should be heard. Pianists turn to his works in preference to Mozart's to-day because they fall more comfortably and naturally into the grasp of their fingers—I am speaking quite literally. The reason that so many have an aversion to the Mozart sonatas is that they were hammered into them while they were children. I confess that I once grew disgusted with them—especially the first—for this very reason.

"Do not gather from what I have said about Liszt that I am not passionately devoted to his music. Indeed, I consider that since his time no advance has been made in writing for the piano. The moderns, such as Reger and Debussy, certainly have not done it.

"Greater to me even than Liszt is Chopin. He and Mozart form about the most adorable things in music. You will notice that no other composers, not even Beethoven or Wagner, have created melodic phrases of such superb length as they; phrases which begin, as it were, at the top

of a page and have not fully unfolded and developed themselves until the bottom. Beethoven's greatest works are, as you will notice, developed in a different manner, and that from short compressed themes. But he has not this marvelous sweep of phrase that we find in certain of the adagios of Mozart and in the ballades of Chopin.

"From a standpoint of piano technic one can regard Chopin as a sort of direct descendant of Bach and Mozart. His music requires that same perfection of detail which I spoke of in connection with the two older masters, though it exacts also a command of the more modern resources of the piano. Musically and emotionally I should not be inclined to find so strong a tie between them.

"Now, as a parting shot, let me repeat that we must not lightly throw Mozart's piano works aside as being 'too simple' or 'fit only for children.' They are, on the contrary, very hard—too hard for the average pianist, whose technical training makes him find Liszt easy. They are available only for those who have mastered the elements of piano playing, and who realize the tremendous importance of details."

H. F. P.



M. Borchard's Favorite Out-of-Door Recreation is Cycling

compass than those presented by Liszt. And why are they more difficult? Merely

ORANGE CHORUS SUSPENDS

Mendelssohn Union Ceases Activities After Twenty-nine Years

Lack of interest in its concerts and want of financial support are given as the reasons for the suspension of activities by the Orange (N. J.) Mendelssohn Union. Announcement that it would suspend for the season was made last week, but it is thought that it will eventually disband altogether. Arthur Mees is the last conductor the society had.

The Orange Mendelssohn Union has given choral concerts during twenty-nine years, singing such works as Haydn's "Creation," Mendelssohn's "Elijah," Handel's "Messiah," and Burch's "Lay of the Bell."

Pittsburg Orchestra's Festival Tour Through the South

WASHINGTON, D. C., Nov. 1.—The Pittsburg Symphony Orchestra, with Carl Bernthaler as conductor, which W. L. Radcliffe will tour through the South this Spring, during the festival season, will add to its past successes in this same section. The orchestra itself is composed of the pick of musicians of Pittsburg, men who have served under Mr. Bernthaler on other occasions and under Emil Paur as well. Mr. Bernthaler is a pianist of note, and has

been closely identified with music in Pittsburg for more than a dozen years. He is dignified, versatile, magnetic and wields a wonderful influence over his men and his audience. A quartet of excellent singers will be heard with the Pittsburg Symphony Orchestra on its Southern tour. W. H.

Klibansky in Cincinnati

CINCINNATI, Oct. 24.—On Sunday and Monday, Sergei Klibansky, the German baritone of the Stern Conservatory, was in Cincinnati, the guest of Mr. and Mrs. Theodor Bohlmann, of the Cincinnati Conservatory of Music, and sang informally for a few guests at Mr. Bohlmann's home. Before coming to Cincinnati Mr. Klibansky was in Dayton, O., to visit Arthur Leroy Tebbis, his former pupil, now director of the Dayton Philharmonic Society, and at the head of public school music in Dayton. F. E. E.

New Accompanist for Campanari

GAINESVILLE, GA., Nov. 1.—Thomas W. Musgrove, who is connected with the faculty of Brenau College Conservatory, leaves here this week to be connected with Giuseppe Campanari on his tour as solo pianist and accompanist.

Sam Franko's transplanted Concerts of Old Music will be given in Berlin in December and February.

PASQUALE AMATO HERE.

Mme. Ternina and Otto Goritz Also Among a Week's Arrivals

An arrival Saturday aboard the *Provence* of the French Line was Pasquale Amato, the baritone of the Metropolitan Opera Company. Mr. Amato has been singing recently in Paris. He will create the part of the *Sheriff* in the coming production of Puccini's American opera, "The Girl of the Golden West."

Two other Metropolitan singers came in on board the Hamburg-American liner *Kaiserin Auguste Victoria* this morning. They were Milka Ternina and Otto Goritz. Ternina comes back to teach at the Institute of Musical Art.

Goritz, who returns to the Metropolitan, expects to sing *Hans Sachs* in "Meistersinger." He will be the *Spielmann*, with Geraldine Farrar as the *Gänsemagd*, in Humperdinck's new opera, "Königskinder."

Mme. Schumann-Heink in Louisville

LOUISVILLE, KY., Oct. 31.—Mme. Schumann-Heink gave the first artists' recital of the season on Friday night at the Woman's Club. From the moment of her appearance upon the stage she had her audience's absolute sympathy and responsiveness. Each inflection, each bit of shad-

ing, every variety of timbre brought forth to assist the glorious organ but emphasized and carried home the conviction of the singer's wonderful power and inexhaustible art.

The Louisville Music Teachers' Association will be an important factor in the musical life of the city hereafter, as it will bring several artists to the Woman's Club during the season. The first of these will be William Sherwood, pianist, and Virginia Listemann, the soprano, who will appear in a lecture recital in the afternoon and a concert on the evening of November 3. H. P.

Maggie Teyte Engaged for Chicago

Dispatches from London confirm the report published in *MUSICAL AMERICA* last week that Maggie Teyte, the young English soprano who has been conspicuous in the opera and concert world of London and Paris for the last two years, is to be a member of the Chicago Opera Company next year. She has signed a three years' contract with Andreas Dippel to appear in "Pelléas et Mélisande," "Suzanne's Secret," "Madama Butterfly," "La Bohème," "The Marriage of Figaro," "Don Giovanni," "Tales of Hoffmann," "Roméo et Juliette" and "Faust."

Gustav Mahler is said to be at work on his tenth symphony.

PHILHARMONIC WITH MAHLER AS DIRECTOR

First Concert of the Season Shows
Some Improvement—Schubert's
C Major Symphony

Gustav Mahler, having returned from European triumphs, one of which was the conducting of his last and greatest symphony in Munich, conducted the Philharmonic Society of New York, in the first concert of its sixty-ninth season, at Carnegie Hall, Tuesday evening, November 1. The program was as follows:

Bach (by request), suite, arranged by Mr. Mahler from the second and third suites B minor, D major, Mr. Mahler at the harpsichord; Schubert, symphony, C major; Mozart, (a) ballet music from Idomeneo, (b) "Deutsche Tänze"; R. Strauss, "Thus Spake Zarathustra," Mr. Arthur S. Hyde at the organ.

The progress of the Philharmonic orchestra is now being watched with much interest because of the expressed intention of the Philharmonic Society to bring it to a point of perfection which shall place it second to no other orchestra of the present time.

The Bach Suite, which was heard in practically the same form last year, was compiled by Mr. Mahler from the Second and Third Suites. The *Continuo* he has written out as an actual part which he plays upon "a pianoforte with its action modified so as to produce a tone like that of the old harpsichord." With only the occasional conducting possible which the leader can do by lifting his hand now and then from the keyboard, it is impossible to obtain the precision obtainable under ordinary circumstances. As it was, the precision was good, but far from perfect. Some of the best effects were obtained by contrasts, which showed good rehearsing and fidelity to their instructions on the part of the men. Mr. Mahler obtained brilliant effects on the harpsichord which, however, would have blended even better with the strings if he had not taken measures to increase its loudness. The famous air in D major from the Third Suite lacked warmth.

The great Schubert symphony was the feature of the evening. Mahler gave it a big reading, albeit one characterized by many of the personal touches, not a few of them unsympathetic, which mark all his best work. It is a late date at which to praise this symphony, but now, even more than ever before, one realizes that this is music for high Olympus; it is filled with the shadowy forms of great presences—at this diversion the gods assist. It is, withal, spontaneous and naïve, and despite the big outlines in which Mahler drew the work, it is with these qualities of spontaneity and naïveté that the sophistication of Mahler interferes.

This appeared in the very first bars of the symphony, for the solo horn, where an exaggerated effect of dramatic contrast was given to the different phrases of the first melody. The softer phrases seemed to give forth a promise that perhaps Mahler will permit a more beautiful brass tone in his orchestra than he appeared willing to last year.

Again, the second theme of the allegro for the woodwind instruments in thirds, seemed to be accentuated in a degree unbefitting its character. So, also, the lyric beauty of the melody in the andante was somewhat marred by the persistent staccato. However, to many of these little perverse personal elements the great spirit of the symphony shone forth.

The conductor chose a perfect pace for each of the movements, and always gained effective climaxes. He shortened the work by the omission of repeats in the first movement and scherzo, although he wisely granted a repeat of the trio, which is one of the most heavenly moments in all of Schubert. The trio lacked a little of its celestial quality by a reading slightly over-vigorous.

Despite the fact that the imp of the perverse pursued Mahler throughout his interpretation of the work, it was a most memorable event. It must be said that his readings are always alive at every point.

After the Schubert and the Mozart, "Zarathustra" came like a Walpurgis night after a benediction. Despite its enormous amount of noise it seemed thin, and there was much that seemed to have very little musical meaning. The best things in it are undoubtedly certain extraordinary orchestral effects, in which Strauss comes be-

fore us as a true originator. In certain Broddingnagian wails, exultations, despairs, and pandemoniums, Strauss offers something that comes as real food to the spirit, but every time that he sets out to write music along the lines of the usual melodic and structural nature, he produces something wholly banal. Moreover, he is far from psychological truth. It is the old story of Wolf! Wolf! He shouts so many meaningless yaws into our ears that an occasional truth here or there loses its effect. But then, "Zarathustra" is not one of his best works and, moreover, Strauss, himself, has expressly repudiated music with a program. From "Zarathustra" one goes away without either philosophical or musical delectation, and merely wishes that he knew as much as Strauss about the orchestra.

In general, the tone of the orchestra was good without being of exceptional beauty. Mr. Mahler seemed to keep his brass forces in better check than last year. Mr. Spiering, as concert-master, gave an exquisite performance of occasional solo bits, and Arthur S. Hyde was efficient at the organ.

The audience gave Mr. Mahler an enthusiastic reception, and applauded the entire concert warmly.

ARTHUR FARWELL.

INDIANAPOLIS CAPTIVATED

Russian Dancers, Pavlowa and Mordkin,
Take City by Storm

INDIANAPOLIS, Oct. 31.—The first entertainment of the Ona B. Talbot subscription concerts brought to mind the old poem, "The Battle of Waterloo," and the familiar lines, "On with the dance! Let joy be unconfined!" But the affair of 1910 had a different climax—this time it was the dancers who took the city by storm. The pleasure of the evening was threefold—anticipation, realization and retrospection. Much as they had been heralded, the famous Russian dancers, Mlle. Pavlowa, M. Mordkin and their company, more than justified the enthusiastic reports. The phenomenal audience which filled the Murat Theater was made up of all sorts and conditions of men, women and children. The world of music, art, the drama, society and clubs—all were represented, and all in the audience seemed enthralled by the spectacle.

In a recital given at the Metropolitan School of Music on October 27, Leon Sam-paix, the Belgian pianist, was finely represented both as teacher and virtuoso.

The last meeting of the Music Lovers' Club proved conclusively that this organization has a firm hold on the musical life of Indianapolis, and is constantly growing in significance as a factor in the development of musical appreciation. The illustrated talks are on the line of musical evolution, and the first meeting was devoted to a consideration of ragtime, including a discussion of its use and abuse as well as its origin and evolution. At the last meeting the evolution of sacred music was the theme. Illustrations of modern Episcopal music, as sung by Trinity Choir and distinguished soloists, were shown by the Victor Victrola, and the session closed with an animated discussion of the advisability of adapting secular themes to sacred purposes. The consensus of opinion was against the prevalent practice.

K. L. S.

Select Soloists for Rubinstein Club

R. E. Johnston has arranged with Mrs. William R. Chapman for the following artists to appear at the Rubinstein Club concerts which will be held at the Waldorf-Astoria: Xaver Scharwenka, Arthur Tibaldi and Eva Mylott for December 10; Liza Lehmann and her quartet, January 14; Alexander Heinemann and Herr Mandelbrod for February 11; Rita Fornia, Joseph Malkin and Myron W. Whitney for March 11.

Music Lectures of a Week in New York

Mr. and Mrs. Barclay Dunham began a series of four lecture recitals on "Masters of Modern Lyricism" this week in one of the public courses given by the Board of Education of New York. Their particular topic was "Two Fathers of Modern Song, Robert Schumann and Robert Franz." Another music lecture of the week was given by Lewis W. Armstrong on "Folk Songs of Austria-Hungary and Bohemia."

Mary Garden to Sing "Natoma"

CHICAGO, Nov. 1.—Mary Garden to-day for the first time heard the score of Victor Herbert's grand opera, "Natoma," in which she is to sing the title part of the Indian Maiden. "It is a beautiful opera, and it will be a pleasure to sing in it," said Miss Garden.

MISS GARDEN GIVES CHICAGOANS A JOLT

The Town? Rotten! Suffragettes?
Worse! She Tells the Amazed
Interviewers

CHICAGO, Nov. 1.—Emblematic Miss Chicago with the phoenix as a nimbus crowning her broad brow, and the sign of conquest, "I Will," flashing from her shining cuirass, side-stepped last Saturday when Mary Garden returned to town after twelve years' absence, followed by a considerable retinue with band-boxes, suit-cases and bouquets, all indicating a triumphal entry into the smoky domain of the Illinois Central, which she left as an unknown girl years ago.

For a few moments she secluded herself in the Blackstone long enough to brush off some of the signs of wear before meeting the impatient press men who clamored for audience at her threshold.

Finally the door of her parlor flew open with an air of "come-in-quick," and a tidal wave of perfume wafted out. Then there was a shimmering of silk, a gleam of fiery red hair and the perfect figure of Mary Garden floated animatedly into view without further formality.

She thrust out both hands and made every shame-faced man feel that he was the one old friend selected for the first impression of her return to America and the stranger land of the West.

After the first effusive greetings the mere man remained silent, nonplused in the magnetic presence, and was given chance to ask a few more or less conventional but timely questions that were answered with lightning rapidity.

"How do you like Chicago?"—"Rotten."

"What do you think of the Suffragettes?"—"Worse."

"Do you propose to attend the Chapman revivals?" This last was a new one, and Mary, who comes of Scotch Presbyterian ancestors, did not have the quick fire to return the shot, so she remained discreetly silent in three languages.

During this interim she gazed so longingly at a plain gold band encircling her shapely finger that someone was emboldened to ask about the Turkish Pasha, who is presumed to have placed the emblem as a modest index of affection.

"Oh! my dear Pasha! You want to know about him, do you? Well, do not be impatient! When I left for the United States I told him that I would give him an answer at the end of the opera season in Chicago. He is, indeed, a very dear friend of mine, simply a 'corker' if you will allow the expression."

"But you would not marry a Turk, would you?"

"Why not?" quickly responded Miss Garden. "He has lived many years in London, and is as English as if to the manner born. Besides, he has a sense of humor, which is really rare in the Mohammedans, and I am sending him all the interviews that are made with me about our engagement prospective."

At this point the flashlight photographer entered the room. Miss Garden retired for a moment, returned with her dainty features properly powdered, and had a monocle adjusted before her bright blue optic.

"What is that for?" queried one of the impertinent interviewers.

"For fun and to amuse you," she promptly replied, giving the photographer a grand pose.

Another courageous man ventured the dramatic question, "How about d'Annunzio?"

"Oh! he is one of the most charming men I've ever met," was the reply. "He is writing a play for me. I admire him very much; our relations have been purely professional. Now, as for myself, I have come a long way and life has not been so easy with me. For fourteen years I have thought and fought and worked like a man, and every cent that I have spent in my whole life has come out of my own artistic efforts. Possibly you realize that most women who do anything nowadays are not simply women, but more like men."

In addition to discussing her triumphs and aspirations, this vivacious singer, the talk of two continents, also imparted considerable information concerning her costuming and belief in continuous exercise and plenty of hard work.

C. E. N.

PITTSBURG EAGER FOR ORCHESTRAL CONCERTS

Subscription Sale of Tickets Indicates
Strong Popular Interest—Kneisel
Quartet's Interesting Program

PITTSBURG, Oct. 30.—Loudon Charlton, of New York, who is managing the season for the Pittsburgh Orchestra Association, conferred with the board of directors last week, with the result that a most gratifying report was given out as to the subscription sale of season tickets. The indications are that the Soldiers' Memorial Hall will be entirely sold out for the season of four pairs of concerts by the Philharmonic Orchestra of New York, the Boston Symphony Orchestra and the Thomas Orchestra. The first named two organizations have never been heard in Pittsburgh, and unusual interest is therefore being manifested in their coming.

The Pittsburgh Art Society opened its season last Tuesday night at Carnegie Music Hall by presenting the Kneisel Quartet in a most charming program. Brahms's Quartet in A minor, op. 51, was given such intellectual presentation as to make it compellingly effective. The presentation of Dvorák's "Terzetto in C Major" for two violins and viola won deserved recalls.

Harry Lee Cornwall, who for some time was organist and musical director at the Point Breeze Presbyterian Church, has accepted a similar position with the Shields Presbyterian Church.

E. C. S.

GRIEG SONATA WELL PLAYED

His Work for Piano and 'Cello Given
Fine Rendering in Brooklyn

The faculty of the Conservatory of Musical Art of Brooklyn was heard in concert on the evening of October 19, at Arion Hall, Brooklyn. The program contained much that was enjoyable, and on the whole was well presented.

The opening number was the Grieg Sonata for piano and 'cello, of which two movements, Andante and Allegro, were played in good style by Leopold Winkler and Joseph Gotsch. This beautiful work should engage the attention of all 'cellists, being replete with beauty and variety of color not common in 'cello sonatas.

Leopold Winkler played his transcription of Schubert's song, "Liebesbotschaft," and the Liszt Polonaise in E Major, carrying his audience with him to the height of enthusiasm. His technic is flawless, as solid in the bravura as it is delicate in the softer passages. In response to the unceasing applause he added Mendelssohn's "Spinning Song." His performance of this latter was all that could be desired.

Joseph Gotsch, the 'cellist, who has been associated with the New York Philharmonic Society and other prominent orchestras in this country, contributed much pleasure by his playing of Schubert's "Du bist die Ruh," a little minuet by Valensin, and Davidoff's "Am Springbrunnen." The latter was a feat of virtuosity, and Mr. Gotsch displayed a scintillating technic in his performance of it.

Gertrude London, soprano, and Karl Scholing, violinist, acquitted themselves creditably in their respective performances. A costumed performance of the second act of Weber's "Freischütz" by Lilian Funk as Agathe, Maliz Wagner as Aennchen and Henry Weinmann as Max, under the direction of Arthur Claassen, brought the evening to a close.

Young lady of good social standing, graduate of N. Y. Institute of Musical Art, with first-class indorsements, wants a position as organist or teacher of organ or piano. Address "C. R. F.," care MUSICAL AMERICA, 505 Fifth Ave., New York.

PEOPLE'S SYMPHONY CONCERTS

ANNIVERSARY CONCERT

Verdi, Aria from "La Traviata."
Beethoven, Overture, "Leonore," No. 3.
Grieg, March from "Jorsalfar."
Soloist, BEATRICE BOWMAN.
32 Union Sq. (Stuy. 3382) A. Lenalle, Mgr.

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Hadley, Overture, "In

Bohemia." Dvorak.

"New World Sym-

phony." Verdi, Aria from "La Traviata."

Beethoven, Overture, "Leonore," No. 3.

Grieg, March from "Jorsalfar."

Soloist, BEATRICE BOWMAN.

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NEW YORK

HOFMANN'S PLAYING HEARD AT ITS BEST

But Program of His First New
York Recital Calls for
Severe Criticism

It has been repeatedly emphasized in *MUSICAL AMERICA* that the vast majority of singers and pianists persist in remaining absolutely impervious to the demands of the public as regards the music they offer. It has been carefully pointed out for the



Copyright Gessford
Josef Hofmann

benefit of these individuals that the audience of to-day expects not the merely good but the very best, and that there are extremely few who take pleasure in listening to things of excessive length. It has been shown that the modern concertgoer does not wish to listen to a long set of variations after a sonata of almost a half hour's duration, or to more than one sonata of this length during the course of an afternoon or evening.

Yet last Saturday afternoon, when Josef Hofmann gave his first piano recital of the season in Carnegie Hall, he committed just such an error. He had a very large audience, which showed itself eager to welcome him after his year's absence. Coupled with this fact, he was in his best artistic form, and hence was very cordially received. Had it not been for these two conditions all might not have passed so well.

Mr. Hofmann opened his program with two Beethoven sonatas, the op. 90 and op. 26; the inane, puerile and uninteresting "Rondo a Capriccio," op. 129, of the same master, and the Rubinstein arrangement of the familiar Turkish March from the "Ruins of Athens." Just what motive prompted him to play two sonatas is a mystery. It cannot be denied that he gave each of them in his best style, and that the funeral march movement of the latter was delivered with great breadth and truly heroic eloquence. The Turkish March, growing from a whispered pianissimo to a sonorous climax, earned the pianist the heartiest applause of anything in the first division. But, thanks to the other works, the first section of the program lasted to within five minutes of an hour. This is altogether too much of a good thing.

At its close he was recalled to the platform several times, and finally added a Beethoven rondo by way of encore.

Mr. Hofmann never fails to delight in Chopin, and it was a pity therefore that his Chopin selections did not give evidence of particularly great discretion in their choice. He began, it is true, with the wonderful F Major Ballade, and played it with alternate poetic tenderness and passionate intensity and forcefulness. He followed this up with the ten times hackneyed Valse, op. 34, and the E Flat Nocturne, long since the exclusive property of boarding school misses and nursery governesses. He closed this section with the "Andante Spianato and Polonaise," which, though it contains passages of great beauty, is of no means one of Chopin's best achievements. More effective than any of these three was the D Flat Nocturne, which he played as an extra. In every one, however, he disclosed to best advantage his sensuously lovely tone, mastery of exquisite color effects, and poetic fancy. But why not rather reveal these precious qualities in Chopin's supreme efforts, such as the glorious F Minor Fantasy, the "Barcarolle," and the op. 46, "Allegro de Concert"—marvelous works, which pianists always manage to overlook?

The third and last portion of the program was given over body and soul to the Russians—to Scriabine, Liadow, Rachmaninoff, Gabrilowitsch, Rubinstein and Tchaikowsky. One may well inquire by what right Mr. Hofmann ignores the tendencies of the day to the extent of representing Russia in preference to America. The Scriabine G Sharp Minor Etude could well have been spared, nor would any one have shed tears over the absence of the Rubinstein Barcarolle in G. Does Mr. Hofmann imagine that an American pianist in Russia would thus scrupulously avoid Russian works in favor of a whole division of compositions by his own countrymen? American audiences should vehemently protest at being obliged to listen to foreign piano compositions of negligible value while the superb "Norse" and "Keltic" sonatas of

MacDowell—to give only one example—are coldly suffered to lie unheard. This sort of thing is not calculated to increase an artist's popularity to-day, even though he have the gifts of a Josef Hofmann!

The audience evinced considerable pleasure at the beautiful Melody in E Minor by Ossip Gabrilowitsch; at the tinkling "Tabatière à Musique," by Liadow, a pianistic imitation of a music box, which Mr. Hofmann played with so much daintiness and charm that he subsequently repeated it to the great delight of his hearers; and the showy and intensely difficult Pabst transcription of the waltz from Tchaikowsky's "Eugen Onegin," which he rendered with stunning brilliancy of bravura execution. The usual rush to the platform after the

concert brought forth only two extra numbers. The recital lasted fully two hours and a half.

Comments of daily paper critics:

What a great and encouraging thing it would be to have such a pianist play some of the excellent pianoforte music composed in America! Better pieces by far have been written on our soil than the G Sharp Minor Etude by Scriabine, which opened the third group. The nearest approach to such a concession was the pleasing Melodie in E Minor by Gabrilowitsch, who married one of the most charming of American girls.—H. T. Finck in the *Evening Post*.

The large auditorium was filled and there was plentiful evidence that this master of the keyboard has seated himself firmly upon the throne of public affection. This is a tribute not only to the art of the pianist but also to the discriminating taste of this public. Mr. Hofmann is a master and commands the respect of all real lovers of music.—W. J. Henderson in the *Sun*.

HAS MADE WASHINGTON MUSICAL CITY

Popularity of Symphony Concerts
Reflects Influence of
President's Wife

WASHINGTON, D. C., Oct. 31.—This is a musical era in Washington, and it is all because the "first lady in the land" is herself intensely musical and sets a potent example to society at the capital. The announcement is made that Mrs. Taft will resume the White House musicales after her return from Panama, and this means a continuation of the encouraging conditions that prevailed last season.

It is not so long ago that symphony and other concerts in Washington were very far from receiving the favor of fashionable patronage. Nowadays no one in the "Four Hundred" thinks of neglecting them, and the presence of society makes them as brilliant events as an opera night. Mrs. Taft was formerly closely identified with the Cincinnati Orchestra and is a practical musician of excellent accomplishments. She has introduced many distinguished artists to society at her musicales.

The members of the diplomatic corps, many of whom have musicians in their families, have given their enthusiastic support to the musical projects of the President's wife. The Countess von Moltke, wife of the Danish Minister, is an accomplished pianist, and the Japanese Ambassa-



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Mrs. William Howard Taft

dor's wife, Baroness Uchida, plays expertly on the harp. The family of the Minister from Costa Rica form a musical company which would succeed as professional singers, violinists, harpists and pianists. Mme. Cavo has instructed her children in music lore, and also has composed music. Her chief work has been the simplification of opera themes and her "Provincial Love Songs." Six of the children play string instruments, while the younger members of the orchestra play flutes and flageolets. Mrs. Laurence Townsend, wife of the former Minister to Portugal, plays the piano and violin beautifully.

KLIBANSKY TO TEACH HERE

Noted Baritone Engaged by American
Institute of Applied Music

Sergei Klibansky, the baritone and teacher, who was the pupil and successor of Alexander Heinemann in the Stern Conservatory in Berlin, has signed a contract with Kate S. Chittenden to teach exclusively at the American Institute of Applied Music, No. 212 West Fifty-ninth street, from November 1.

Mr. Klibansky's acknowledged pre-eminence as a singer of German *lieder* bespeaks a large following for him as a coach for concert vocalists. Among his pupils on the opera and concert stage are many artists who have established themselves with high reputations in the leading cities of Europe and in this country.

Mr. Klibansky comes highly recommended by Mr. Heinemann, who speaks in terms of marked praise regarding his voice, interpretations and method of instruction.

An American Boy's Success Abroad

Albert Spalding, the well-known American violinist, who left the United States on October 18 to fulfill his Continental contracts, scored another decided success in his opening concert in Berlin on the 28th, and his many American admirers were well pleased when the following cable was received from his Continental manager:

BERLIN, Oct. 28, 1910.

Berlin concert with Philharmonic Orchestra, triumph. Brilliant audience accords ovation. DELATOUR.

Mr. Spalding's tour in the near future includes Bordeaux, November 1; Toulouse, November 2; Carcassonne, November 3; Paris, November 5; Havre, November 7; Rouen, November 8; Lille, November 9; Paris, November 12; Cologne, November 23; Frankfurt, November 24.

New Baltimore Pianist Makes His American Début

BALTIMORE, Oct. 31.—The series of recitals at the Peabody Conservatory of Music was auspiciously opened Friday afternoon by a piano recital by George F. Boyle, the young Australian pianist, who was recently appointed a member of the Peabody faculty. It was Mr. Boyle's first public appearance in this country and it was highly successful. His rendition of his en-

tire program displayed the true artist. The program opened with the Bach Toccata and Fugue in D minor, transcribed for piano by Busoni, and included a charming Nocturne of Mr. Boyle's own composing, and "Morning," also his own, which was given as an encore. The recital closed with Liszt's Polonaise in E major, edited and with cadenza by Busoni, dedicated to Mr. Boyle. W. J. R.

Miss Showalter for Damrosch Tour

Edna Blanche Showalter, who sang the title rôle in the opera "Paoletta," which was given for four weeks at the Cincinnati Fall Festival, with such great success, has been engaged by Walter Damrosch as soloist for the November tour of the New York Symphony Orchestra.

At his last symphony concert at his castle at Lugano Louis Lombard conducted excerpts from his opera "Ernisinola."

SINGERS ARRIVE FOR BOSTON OPERA

Lipkowska and Baklanoff in Van-
guard of Russian Artists
Here from Europe

The pier of the Holland-American line looked as though a rehearsal had been called there for an opera in the repertoire of the Boston Opera Company, after the arrival of the *Nieuw Amsterdam* Monday morning. It was a cosmopolitan gathering in which the Russians figured prominently, and it marked the arrival of several artists who will be heard in America this season for the first time. One of the first to run down the gangplank was Mme. Lydia Lipkowska, accompanied by her little daughter, who is to be with her during the coming season. Mme. Lipkowska also brought with her her chef, who is to introduce some real Russian cooking into America.

Baklanoff, another Russian, who is so well remembered for his singing at the Boston Opera House last season, followed Mme. Lipkowska, and both were met by their personal representative, Alexander Kahn. Theodore H. Bauer, press representative of the Boston Opera Company, was on the pier to greet the artists and give them assistance in passing the customs officials.

Of the artists who are here for their American debuts there are Sibirakoff, the Russian basso, who is to sing at the opening performance in Boito's "Mefistofele"; Janka Czaplinska, a Polish contralto, and Celine Bonheur, also a contralto.

Mme. Carmen Melis, who was heard in New York last season and who is to sing *Helen* in "Mefistofele" the opening night, was also one of the arrivals. She was accompanied by her husband.

Fely Dereyne, the soprano who sang with the Boston Opera Company last season, came with her sister and "Poiluchon." "Poiluchon" is not as long or as fierce as its name looks. It is only a fluffy little kitten, which was presented to Mlle. Dereyne before she left Buenos Ayres, where she sang during the season at the Teatro Colon.

M. Devaux, the tenor, was also a passenger on the *Nieuw Amsterdam*, accompanied by his wife. Another arrival was Pierre Letol, a young French baritone, who is to make his American debut this season. The entire party left for Boston Monday afternoon.

Mr. Baklanoff is greatly interested in two new rôles he is studying, *Rance, the Sheriff*, in Puccini's "Girl of the Golden West," and the *Army Officer* in "The Sacrifice," by Converse. He will sing the latter in English. He will also sing other rôles in which he has not previously appeared in America, including "Habanera," "Thais" and "Otello."

Sibirakoff and one or two others who were seeing America for the first time spent the afternoon in a drive about the city. Sibirakoff said he tried to count the stories in the Singer and some other high buildings, but it made his eyes ache. "It is a wonderful city" was all he could say, but he displayed the proper spirit by at once annexing an American flag. He is a giant in stature, being more than six feet tall.

D. L. L.

ALESSANDRO BONCI

the greatest living illustrator
of "bel canto" will make an
extensive concert tour through
the United States and Canada,
season of 1910-11.

H. E. Krehbiel, critic of the
New York Tribune wrote
recently:—"Mr. Bonci sang
last night the rôle of Faust
at the Metropolitan as it has
not been sung for a score
of years."

Knabe Piano used.

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PAUL KEFER AND THE VIOLA DA GAMBA

Old Instrument Attracts Attention of 'Cellist—How It Differs from the 'Cello

Paul Kefer, the first 'cellist of the New York Symphony Orchestra, has lately become interested in the viola da gamba.

He was lucky enough to secure a beautiful copy of an old instrument made under the supervision of Arnold Dolmetsch by Chickering & Sons. Instead of four strings, as on the 'cello, the viola da gamba (or bass viol) has seven, which, being tuned in fourths and thirds instead of fifths (as the 'cello), make the fingering absolutely different and tax the memory of the player to the extreme. The bowing is also quite different and the instrument has to be held between the knees without the helping use of a "pique," so it is really a different instrument from the 'cello although they are so closely related.

The literature of the viola da gamba is very large, all the old masters having written profusely for it. Mr. Kefer expresses his indebtedness to Arnold Dolmetsch of Boston, who taught him much about the instrument and opened wide the two doors of his wonderful library of original editions of the old masters and allowed him to copy anything that attracted his attention. Mr. Kefer plans to fill a number of engagements with Arthur Whiting in the latter's educational concerts to be given at the important colleges.



Paul Kefer, the 'Cellist, With His Viola da Gamba

ANOTHER TRAGEDY OF STUDENT LIFE ABROAD

Lucinda Farrar, Pianist of New Orleans, Commits Suicide in Her Apartment in Paris

PARIS, Oct. 27.—A shocking illustration of the misfortunes attending so many of those Americans who believe that music study in Europe is absolutely indispensable to subsequent success was the suicide in this city a few days ago of Lucinda Farrar, a young piano student, whose parents are well known in New Orleans. Miss Farrar, who was a pianist of high accomplishments, entertained lofty aspirations for a future career on the concert platform, and had come to Paris to perfect her art. She lived in a small room on the Rue Campagne Première, in the Quartier Latin, and devoted practically all of her time to practicing. Her work seemed to be her only diversion and pleasure, and she was often known to have foregone her meals in her desire to make progress. The strain of hard work and insufficient nourishment gradually worked havoc with her health, and she soon became a victim of despondency, fancying she could never reach the goal for which she aimed. At about four o'clock two mornings ago she was heard walking restlessly about her room, and then nothing more was heard for the rest of the day. The caretaker of the building became alarmed at not hearing the piano

for so long a time, and burst open the door. Miss Farrar was found dead, the gas being turned on and all cracks of the door and windows stuffed with paper. A brief note had been left by her saying that she had taken her life fearing insanity.

50,000 AT ORGAN RECITALS

Record of Six Months' Attendance at Tabernacle in Salt Lake City

SALT LAKE CITY, Oct. 25.—The free organ recitals that have been given at noon daily at the Tabernacle under the auspices of the Mormon Church, ended for the season last week. These recitals are among the most distinctive features of musical life in Salt Lake City and have attracted wide attention to the great organ. During the season which has just closed, a total of 153 concerts was given in the twenty-six weeks. There were 968 numbers played at these concerts and including "The Star-Spangled Banner," which is played as a finale at each recital, the grand total reached 1,139 selections. The performers were the members of the regular corps of organists. Professor John J. McClellan, organist of the tabernacle, is the dean of the corps and is assisted by Edward P. Kimball and Tracy Y. Cannon. Mr. Cannon and Mr. Kimball each presented fifty-two recitals and Professor McClellan forty-nine. In addition there was an average of two special recitals each week.

Several noted organists visiting the city were invited to give recitals and in each case accepted. Perhaps the most noted visitor in this class this year was Dr. Irvin J. Morgan of Pennsylvania.

The attendance at these recitals has fluctuated from 500 to 3,000 persons, but it is a conservative estimate that there were 1,200 persons at an average at each performance. This makes a grand total of more than thirty thousand auditors for the regular performances, and, if the special performances be included also, the total of those attending reaches 50,000. L. S. G.

CORDIAL RECEPTION FOR MRS. PERCY IN RECITAL

Soprano Deluged With Flowers as She Presents Program of Songs in Mendelssohn Hall

A recital was given in Mendelssohn Hall on Friday evening of last week by Josephine Jennings Percy, soprano. Mrs. Percy could have had no reason to complain of the warmth of her reception. She was fairly deluged with flowers at each intermission and applause at the conclusion of almost each number was of the kind that means something. Mrs. Percy deserved most of it, too, and though the evening did not start off most auspiciously, matters had been satisfactorily straightened out before it ended. The following was the program:

Aria: "With Verdure Clad" (from the Creation), Haydn; "Rossignols Amoureux" (from "Hippolyte et Aricie"), Jean Philippe Rameau; "Occhi Belli," "Mai piu stelle spietate," August Lindner; "Nachtigall," "Auf dem Schiffe," "Sandmännchen," Johannes Brahms; "Einen Sommer lang," "Am Birnbaum," Edward Schutt; "Hanselein," Taubert; "Romance," "Fantoches," Debussy; "A la claire Fontaine," "Le Rossignol," two songs of Canada; "Mon Lac," "Le cœur de ma mie," "La Farandole," E. Jacques-Dalcroze; "When Myra Sings," Old English, arr. by A. L.; "A Song of May," Margaret Lang; "Will-o-the-Wisp," Chas. Gilbert Spross; "Ecstasy," Walter Morse Rummel.

The four opening numbers had not been judiciously selected. The singer lacks the technical equipment and the breadth of style necessary for a proper delivery of the Haydn aria. The "Rossignols Amoureux" of Rameau was also far beyond her reach, nor was she in her element until the second group, and more particularly in those numbers calling for deftness and charm such as "Auf dem Schiffe," "Hanselein," and later on the list, Dalcroze's "Le Cœur de ma Mie" and the lovely Canadian folk-songs. These were sung with full appreciation of their inherent daintiness, and several had to be repeated. Mrs. Percy's voice is small in size, but generally pure and pleasing in the head tones. The middle register is not always so satisfying; but, on the whole, the singer phrases daintily and commits no very reprehensible indiscretions of tone production. She should, however, immediately set about to improve her diction in French and English, bearing in mind that defective enunciation is a serious handicap to pure tone production.

Richard Percy played the piano accompaniments in a very commendable fashion.

KNEISELS PLEASE BROOKLYN AUDIENCE

Interesting Work with an Uninteresting Program—A Norwegian Concert

An audience of appreciable size welcomed the Kneisel String Quartet back to Brooklyn when these indefatigable musicians gave the first of a series of five chamber concerts, in the Academy of Music, on Thursday evening, October 27. Mrs. Thomas Tapper, who was to have assisted in the performance of Schumann's Quintet in E flat major, was suddenly called to Boston by a death in her family, and her place was taken by Ernesto Consolo. In accordance with his particular taste, the Schumann number was supplanted by Sgambati's Quintet in B flat major.

On the whole the initial program of the Kneisels could not be described as interesting. While the quartet played with all its accustomed elegance and finesse yet its material seemed to be lacking in attractiveness. It was not until the last four variations of Tancieff's Quartet in D minor were reached that the Kneisels really made themselves felt, the Beethoven Quartet in G major and entire first half of Tancieff's Quartet having passed over without any definite appeal to the listeners.

The fault was not to be ascribed to the players, for Tancieff's Quartet, written in two movements and eight variations, contains little that is representative of style or beauty either in construction or melody. There is a certain amount of inventiveness in the last four variations which seems to redeem the rest of the number from decided mediocrity. In the final feature of the evening, however, Sgambati's Quintet in B flat major, the audience received a rare treat—first in the eloquent beauty of the music itself and secondly in the admirable work of Consolo at the piano.

Consolo played his part with authority and distinction, and his conception was certainly in conformance with the composer's purpose. The same, of course, must be said in this respect of the members of the Kneisel Quartet. Each of them, Franz Kneisel, Julius Roentgen, Louis Svecen-ski and Willem Willeke, brought his best individual powers to bear, and in unison they were able to give a performance of the Sgambati number that was marvelously full of life, color and contrast.

Last Monday night, October 23, the annual concert of the Norwegian Singing Society of Brooklyn was given, in Sängerbund Hall. The program was of distinctive national character, compositions by Grieg, Schindler and Sinding being in predominance. Among the soloists were Reinald Werren-rath, baritone; Carl Tollefsen, violinist; Inga Orner, soprano, and Charlotte Herman, piano. Mr. Werrenrath carried away the greatest share of honors with two songs by Grieg, "Det Forste Mode" and "Efteraarstormen." L. D. K.

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Dear MUSICAL AMERICA:

With the appearance in the leading dailies of portraits of De Cisneros's white bulldogs, Louise Homer's twins, and Mary Garden's new imported monocle, we may be assured that the musical season has commenced.

That is not half as funny as it might appear.

It simply means that the editors in charge of the local news, about the middle or latter part of October, wake up to the fact that there is "something doing in music," and so instruct the reporters to be on the look-out. The reporters so instructed having a viewpoint as well as ideas of their own, "produce copy" of such features of the musical world they consider to be of interest to the public, and that is how we get our regular Fall doses of bulldogs, twins and monocles.

All this handicaps the work of the regular critics of the daily papers, who naturally smile with disdain when they see their copy has been ruthlessly cut to make room for a long description of the Turkish trousers which Mary Garden is announced to be wearing *à propos* of her reported marriage engagement to a certain Turkish Pasha.

I have a great admiration for De Cisneros. She reminds me of the Bay of Naples—beautiful, with a volcano liable at any moment to erupt. Her latest explosion was directed at Andreas Dippel, now of Chicago, when she arrived in New York and found that an arrangement had been made to send her and other artists at once to the Windy City, where she is to appear. "Does Herr Dippel think I am an emigrant?" exclaimed she, "that I am to have a ticket pinned on to me and be rushed from the steamer to a train? Are we his slaves—have we no feelings for him to consider?"

The matter would appear to have little importance, but in fact it has a great deal. It gives some idea of the strain there is both upon the artists and the manager during an operatic season, arising from a total misconception on the part of each of the obligations of the other. The artist looks upon the situation from the point of his or her individual interest. The friends of the artist do the same thing. There is the fight for recognition; there is the jealousy of other artists who are believed to be more favored; there is the difficult question of studying new parts, rehearsals, which the leading singers always hate because they think it uses up their voice and that they don't need it. Indeed, a thousand and one things keep the average artist in a state of commotion, unrest and dissatisfaction.

On the other hand, there is the poor manager, who, while considering the case of the individual artist, must look for the general result, because that is what the public demands and holds him responsible for. He may personally, as in the case of Mme. De Cisneros and other artists, be more than willing that they should spend a week in New York City amusing themselves, resting and seeing their friends, but if he needs their services for important rehearsals in Chicago there is nothing to do but for him to see that they go to Chicago with the least possible delay, however much it may hurt their feelings. And so it is natural that the manager of an opera company will come, in time, to be considered discourteous, unfair and unjust when he is simply doing his duty by those to whom he is responsible and to the public.

If anybody wants to see how Rafael Joseffy looked twenty-five or thirty years ago let him go to the Belasco Theater and see Leo Ditrichstein's masterful performance of *Gabor Arany* in the three-act comedy, "The Concert." Ditrichstein has not only made up to look like Joseffy, but he has copied his mannerisms, his voice and even his peculiar hobbleskirt walk.

The play illustrates the craze of a certain type of emotional women for the successful pianist and teacher, and derives its name from the fact that this particular pianist was accustomed to tell his wife (who worshipped him, as indeed everybody seemed to do,) that he was going to give a concert whenever he wanted to run away to his bungalow in the Catskills with one of his favorite pupils.

In the part the affectations and weaknesses of the popular pianist are wittily and cleverly shown, and a healthful moral is developed by contrasting the affected, vain artist with a clear-headed, manly doctor, who knows exactly what to do when his young, pretty and emotional little wife loses her head over the pianist and elopes with him.

It is curious that when this play was produced, some of the eminent critics found that it had not much to commend it, and some went so far as to assert that Leo Ditrichstein was ill-fitted in the principal rôle. As a matter of fact, I don't think that in a number of years I have seen anything so thoroughly artistic as Mr. Ditrichstein's performance. He makes a character that would otherwise be contemptible so human that it never offends. At times he reminded me of the late Richard Mansfield at his best, and that is high praise, though it is but justice to Mr. Ditrichstein to say that he has an individuality wholly his own and a peculiar repose which Mansfield often sadly lacked.

All the members of the company are excellent, even the young ladies who are the devoted slaves of the great master, while William Morris as the level-headed doctor, and Janet Beecher as the artist's wife, only lead a company which is excellent in every individual particular.

Belasco, the artist-manager who produced the play, long ago won the reputation as a master of stage production, and each effort that he makes now seems extraordinary only in that it surpasses what he has already done. Men of experience, who have witnessed plays for years, know how often the author's intention has been sacrificed because the company was good only in spots and the minor characters were slurred, so that it became customary for people to say that if you wanted to see small parts well rendered, especially character parts, you had to go to the German Theater in Irving place.

The air's the thing! Pushing aside weighty matters of business I jumped aboard a train last Thursday afternoon at the new big Pennsylvania Station and betook me to Belmont Park. I have been itching for a long time to see a bird-man in flight, and this was the first chance I have been able to get.

Leaving the station at Belmont Park, I went up to the course and entered through what, in horse racing times, is the betting ring, but which has been converted into a sort of aero exhibit. Over beyond was a passageway out onto the green before the grandstand. It was a couple of minutes after 1.30, the starting time. Just as I approached the opening out on to the green I heard a sizzle and kind of roar, and there, right across the open space before me, whirled Latham on that latest marvel, the Antoinette monoplane.

It is not often in life that one gets a new sensation of this sort, and for an old stager like me to get such a thrill betokens that there is veritably something doing. My heart leaped within me. My soul was liberated as it is liberated by a first-class symphony. I felt that Man had taken the last step in his conquest of Nature. I was taken out of real life into the mythical epoch—into the Arabian Nights—into the regions of the wildest imaginings of a Jules Verne.

The sight before me arrested physical motion. When I recovered myself I lost no time in getting out onto the green, and saw Latham about a quarter way around the course, and considerably higher up. One after the other the bird-men left the ground—great, heroic, winged creatures, exalted above mere mortals in their power to ride the air. Such a sight! It was something never to be forgotten. One may easily account for a man afoot, whoever he may be, and whatever he may be doing, but a man proudly riding in the air is invested with an indescribable aura of something heroic and almost supernatural. He may be nothing but a chauffeur with a new kind of job, but somehow in his exalted state he becomes the symbol of all the wonder and triumph that have gone into the conquest of the air. He has become something more than a man, a kind of strange demigod from the realm of myths and dreams. With what scorn he must regard mortals who never flew—who can only crawl upon the earth!

The greatest wonder in watching the birdmen is when they sail close to the ground. The greatest beauty when they fly up in the blue. Once they are up there, there appears nothing marvelous about flying. There they are up in the sky with

wings—why should they not fly? One believes them, then, as one believes the incredible imaginings of poets, but close to the ground they are doing the impossible. There is the great machine supporting itself close above the earth upon which, from every ordinary evidence, it ought to fall. It is like the curious dreams of levitation familiar to so many people come true. Once up in the air, off and away, this element of wonder ceases, and it all passes into poetry.

The music and poetry of it all are, perhaps, the best things; anyway, they are the most noticeable things to one who has the love of poetry in him. To see the aviator make his little run along the green and rise easily above the earth, in full cry, is like nothing so much as the beginning of the *allegro* in Schubert's C Major Symphony. In the days of callow youth and musical-literary aspirations I once wrote a sort of prose poem on that first movement of the Schubert symphony, depicting it as a sort of flight, but as I remember it there was something sort of vague about the nature of the ship in which that voyage was made. Here, however, was the completion of my idea. The higher flight of the aviator finds itself expressed musically in the second movement of Schubert's "Unfinished" symphony. Everything here is suave, lucid and lofty.

It is curious that Schubert should suggest himself as the composer of aviation, but there is something so superlatively spontaneous about flying, once it is discovered how to do it at all, that Schubert is the only composer who seems to rise to it so easily and convincingly. One associates Shelley with skylarks and lofty soaring generally, and Schubert has been more than once regarded as the Shelley of composers. Since his day, music has been given much to the uttering of the despairing cries of groundlings, men who would fain soar, but whose wings are clipped.

But that Antoinette monoplane of Latham's! I cannot get the vision of it out of my soul. It rides up there aloft with such calm dignity—it seems so superior, with its two great outspread wings, to the nervous little biplanes that go scudding about. There is a serenity in its lines and its motions which lifts it in dignity above the other flyers, as the melodies of Beethoven lift themselves above those of other men.

It was a truly musical afternoon that I spent at Belmont Park. Would that many a symphony concert which I have heard were as musical! I have not yet been able to realize that I was not dreaming.

To return to Mary. It is not a far flight from aeroplaning to Mary Garden. She also flies high. However, she differs from me in that she would not go up in actuality if she had the chance.

"Mercy, no," she said. "I wouldn't go up into the air for worlds; there are too many things I want to do on solid earth before I take any chances flirting with death. For instance, I want to make my Chicago debut as *Mélisande* next Saturday."

The philosophy of this does not particularly appeal to me. What things are worth doing on earth in comparison to flying? Just to fly once, even if one met death—to have flown—is not this enough? Why should one want to live beyond that? Still, I suppose there are some people who have not had as much experience as I, and who want to stay on earth a little longer to get it. But I scorn such a worldly attitude of mind.

Mary's latest flight, as already noted, consists of a pair of trousers with which she is at present startling the world. The marriage rumor blew over. That was but a gentle zephyr in proportion to the hurricane wind of this last news.

The material of the new garment is blue velvet, and it is said that to the unpractised

and unobservant eye which saw it it might have appeared that she was wearing a skirt which, perhaps, flared in around the ankles a bit more than the ordinary skirt. It appeared, however, to be fastened between the ankles.

One observer—a reporter for the *Times*—records the phenomenon in the following terms: "In fact, there were only two tiny slits through which the feet and a part of a black silk skirt might tentatively peep. Perhaps, on the whole 'trousers' is not the correct term in which to describe this extraordinary garment. It should rather be spoken of as a bag with two holes at the bottom, for the dividing line that demarcates trousers from top to bottom was not in evidence."

"Doucet made this," said Miss Garden, "and almost dared me to wear it. He said that it was the first garment of the sort to leave the Place Vendôme. It seems to me a particularly appropriate garment in which to visit Belmont Park, for I am going to see the aeroplane flights this afternoon."

I am very glad that Mary forgives Oscar Hammerstein for treating her, when she went away last year, as she is reported to have said, "abominably." The same report quotes her as saying that at bottom she believes he is a man of genius, that she admires him intensely, and to this day would do anything for him. All of which goes to show that so far as women are concerned, at least, a man of genius can do anything without, as the saying goes, "getting in bad."

Bend your ear, for I would whisper something. It would never do to say it aloud. The music critic in New York is a mighty man, as you know, but did you see that delicious drop that one of them took the other day after Damrosch's first symphony concert?

The Symphony Society's *Bulletin*, printed some little time before the concert, had announced that Delius's "Brigg Fair" was to be given. On the program of the concert printed later this was changed to William Wallace's symphonic poem, "Villon." The paper for which aforesaid critic writes appeared next morning with a long and circumstantial critical account of "Brigg Fair." The devilry of the old French poet-rogue was interpreted in terms of maidens tripping over green lawns, and such bucolic and ingenuous things, and said "that the music suggested first one thing, and then another, this way and that, dividing our swift thought." It is not often that one can be accused of excessive mental celerity, but this time the thought went past the program to the music like Orville Wright on his famous new racer past a pylon. Great is criticism in New York!

Your

MEPHISTO.

Mildenberg's "Arabian Nights" Suite for Orchestra Produced at Granville, France

A new orchestral work of Albert Mildenberg, recently published by Schirmer, was performed at seven concerts given at Granville, near Paris, recently. The work is entitled "An Arabian Night," and is in four movements, and the instrumentation is filled with an Oriental coloring that has characterized Mr. Mildenberg's writings in previous works.

Professor Jemain of the Paris Conservatoire conducted the work with ninety men at his command. The work has been requested for repetition at the Winter concerts in Paris under Jemain's direction.

The Maine Festival Chorus gave Mr. Mildenberg's new chorus, "Butterflies," at the final concert at Bangor recently. It was warmly received and had to be repeated. The chorus has a brilliant orchestral accompaniment as well as piano arrangement, equally effective.

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BISPHAM CONFINES HIMSELF TO ENGLISH

Significant Departure Made in Program of Baritone's Opening Recital of the Season

The first fruits of the past Summer's efforts in behalf of the musical enfranchisement of the English language materialized last Sunday afternoon, when David Bispham gave his annual New York recital in Carnegie Hall. The popular baritone, who was acclaimed by a very large audience, presented a program in which songs by American and Englishmen not only predominated over others, but in which everything, whether home-made or foreign, was delivered in English.

The singer prefaced his opening number by citing a few apt quotations from St. Paul concerning the futility of delivering messages of importance to an entire people in a tongue foreign to it, and his remarks were punctuated with enthusiastic applause. By the close of the afternoon the most sceptical could not but have felt convinced that, when delivered by a singer who has studied the art of diction, as every self-respecting one should study it, our much-maligned tongue yields to few others for eminently musical qualities, and to no other for every shade of emotional expressiveness.

Mr. Bispham's English enunciation is perfection itself and not a syllable uttered by him during the entire afternoon failed to reach his hearers. No one was obliged to strain his ears, and no one seemed to regret the absence of the customary "book of words," for the elimination of which the singer is heartily to be commended. It should henceforth be impressed upon people that such booklets ought to be unneces-

sary when the text is delivered in the vernacular. Other singers will do well to follow Mr. Bispham's example, and then if their diction be defective the public may be depended upon to take a hand in improving it.

The program offered by Mr. Bispham was as follows:

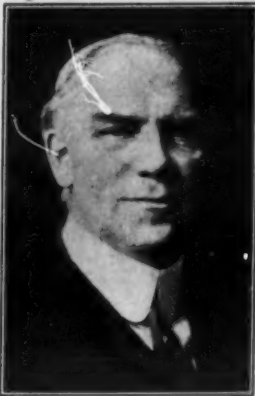
Old Songs—"O, Ruddier Than the Cherry," (Acis and Galatea), G. F. Handel; "Believe Me, If All Those Endearing Young Charms," Tom Moore's Irish Melodies; "Down Among the Dead Men" (T. Dyer), Jacobite Song, Ballads—"Tom, the Rhymer" (Scotch Ballad), "Edward" (Percy's Reliques), "The Wedding Song" (Goethe), Carl Loewe. Modern Songs—"The Old Boatman" (from Howard Weeden's Bandanna Ballads), Mrs. Freer; "Two Lovers and Lizette" and "Banjo Song" (from Howard Weeden's Bandanna Ballads), Sidney Homer. American Operatic Excerpts—"Song of the Flint" (The Cave Man), Wm. J. McCoy; "Invocation to Youth" (Paoletta), Pietro Florida; Recitation to Music (by request)—"King Robert of Sicily" (Longfellow), Rossetter G. Cole.

The first six numbers are old warhorses of the baritone and must be therefore accepted with as good grace as possible. He sang them with all his accustomed finish, authority and variety of expression on this occasion. Loewe's "Edward," with its commingling of dramatic emotions, was done with an effectiveness heightened by gesture and variety of facial expression. After the humorous "Wedding Song," Schubert's "Hark, Hark, the Lark" was added by way of encore.

There was much applause for the way the baritone delivered the Freer and Homer songs. The "Flint Song," from the "Cave Man," and the "Invocation to Youth," from "Paoletta," were the first portions of either of these two much discussed works that New York has heard. Both suffered obviously by the absence of orchestral accompaniment. The "Flint Song" is a piece of vigorous declamation with occasional Debussyan harmonies in the instrumental part. The "Paoletta" number is dramatic, but of no great individuality. Mr. Florida himself played the piano in this number, which Mr. Bispham supplemented with the "Serenade" from the same opera. The concluding offering Longfellow's "Robert of Sicily," was recited by the artist with all his customary authority. Much interest was imparted to the other works on the program by his interesting comments and explanations previous to singing them. The accompaniments were beautifully and sympathetically played by Harry M. Gilbert.

Comments of the New York critics:

It is perfectly plain that he continues to interest a large body of music lovers and that his ability



David Bispham.

to arrange a program combining popularity with excellence has not deserted him.—W. J. Henderson in the Sun.

The qualities of Mr. Bispham's singing are most familiar to his public in New York; his dramatic style, that seeks to emphasize every characteristic touch and significant point in music or verse and make it tell to the utmost; the clearness of his diction, that makes his texts for the most part easily intelligible.—Richard Aldrich in the Times.

MODEL PROGRAM OF SONGS

Mme. Rider-Kelsey and Claude Cunningham to Appear in Joint Recitals

Those interested in program making will find an excellent model in the selection of songs made by Corinne Rider-Kelsey, the soprano, and Claude Cunningham, the baritone, for their joint recitals, which will be given in various cities this season. The list of items arranged for their engagement at Wellesley College on November 7 is representative and well worth reproducing:

- I. "La ci darem" (Don Giovanni), Mozart; "Nuit d'Azur," Beethoven; Mme. Rider-Kelsey and Mr. Cunningham.
- II. Five Songs from the "Dichterliebe," Schumann; "Im wunderschönen Monat Mai," "Aus meinen Tränen spriessen," "Die Rose, die Lilie, die Taube," "Wenn ich in deinen Augen seh'," "Ich grüße nicht," Mr. Cunningham.
- III. "Die Forelle," Schubert; "Die Mainacht," Brahms; "Mit einer Wasserlilie," Grieg; "Mausfallen Sprüchlein," Wolf; Mme. Rider-Kelsey.
- IV. "Au bord de l'Eau," Paladilhe; "Ständchen," Herman; "Du liebes Käthen" ("Taming of the Shrew"), Goetz; Mme. Rider-Kelsey and Mr. Cunningham.
- V. "Le pauvre Laboureur" (Chanson de la Bresse), Old French; "Au clair de la Lune," Lullu; "Chassant dans nos Forêts" (Pastourelle), Old French; "Le Secret," Faure; "Le sais tu bien?" Pierné; Mr. Cunningham.
- VI. "The Bluebell," MacDowell; "Shouggie shou, My Bairnie," Henschel; "The Fern Song," Bullard; "There Sits a Bird on Every Tree," Foote; Mme. Rider-Kelsey.
- VII. "Liebesprobe," "Der Beste Liebesbrief," "Ein Wort der Liebe," Cornelius.

Beatrice Wheeler Detained in Naples by Cholera Epidemic

BOSTON, Oct. 31.—Word has been received by cable from Beatrice Wheeler, mezzo-soprano, who has been engaged to sing at the opening of the Royal Opera in Madrid, Spain, November 15, stating that she is detained in Naples, Italy, on account of the cholera epidemic. Miss Wheeler is in good health, but is quarantined with hundreds of others in Naples. She hopes to be allowed to leave in time to reach Madrid for the opening of the opera. Miss Wheeler has sung for several seasons in opera in Naples, and with uniform success.

BORIS HAMBOURG'S SUCCESSFUL DEBUT

'Cellist Impresses Pittsburg Audience Favorably at His First American Concert

PITTSBURG, Oct. 29.—Boris Hambourg, 'cellist, made his American début last night at Carnegie Music Hall and created a favorable impression. He appeared in joint recital with Gracia Ricardo, soprano, and Cecile Behrens, pianist, with Otto L. Fischer, accompanist. It was the first of a series of concerts given under the management of Mrs. Emma Porter Makinson. No one can deny the scope of Mr. Hambourg's powers, for he exhibited wonderful control of the cello, but his opening number, Grieg's melodious sonata in A minor, for 'cello and piano, fell short of enabling him to exhibit his art to the best advantage. As the program proceeded the numbers played served to accentuate his mastery of the instrument, smoothness of technic and sweetness of tone. These qualities were clearly demonstrated in such numbers as Cui's "Cantabile" and Chopin's "Mazurka in D Major."

The reception which his playing of Popper's "Spinning Song" elicited must have been gratifying to the artist. It was this number that made his success complete. Cadman's "From the Land of the Sky-Blue Water" proved a pleasing number.

Mme. Ricardo was heard for the first time in Pittsburg. She gave a dramatic rendition of difficult numbers. She has a sweet voice and exquisite enunciation. Franz's "Somebody" and "Autumn Griets" were sung with most gratifying effect.

E. C. S.

German Directors to Honor Heinemann

The Society of German Chorus Conductors of New York will tender a reception to Alexander Heinemann, the German *lieder* singer, on Saturday evening, November 5, at the Allaire. Among the guests invited are Gustav Mahler, Alfred Hertz, Rafael Joseffy, David Bispham, Xaver Scharwenka, R. E. Johnston, Arthur Claassen, and others.



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November 12th, Rubinstein Club, Astor Gallery—Waldorf-Astoria, W. R. Chapman, Conductor.

NEW YORK RECITAL:

November 16th, Plaza, Grand Ball Room, at four o'clock.

BOSTON—Jordan Hall:

Recital in December.
(Date to be announced later).

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KEEPING IN TOUCH WITH WORLD'S MUSICAL GROWTH THROUGH THE PIANO

How Students May Know What the Leaders of the Great National Schools of Composition Are Doing—The Difference Between "Learning How to Play" and Really Understanding the Best in Music

By Arthur Farwell

[EDITOR'S NOTE—This is the first of a series of articles Mr. Farwell will write, showing how one may become acquainted with the new music of the various national schools through the piano. In this instalment he gives a general idea of the value of such study. In subsequent articles he will give specific information as to the music available in these schools.]

ONE'S piano is a kind of magic mirror which is capable of reflecting to one the whole musical world from classic times to the present, and throughout all lands. It requires only that one put the music on his piano-rack and play it, or, at least, play at it. The tone of the orchestral instruments may not be there; vocal tone may not be there, or the sound of the chorus; but there is the melody, there is the harmony, and there is the rhythm—the three tangible factors that make up music. The soul is there, too, if we can get it out. Through our piano we can get into touch, more or less intimate, with everything from a Greek scale, or a two-step, to Beethoven's Ninth Symphony, or a tone poem of Strauss. In short, we can take the whole world of music into our lives through our piano.

We can. But the question is, why don't we? Having this splendid opportunity before us, why do we not catch up with the art of music, learn where it has got to today, and get the most out of it, for love of it, for the sake of knowledge and progress, for the enrichment of life, or for sheer enjoyment, according to the way one looks at life and ideas.

It is easy to suppose that there will be many who will reply, "Why, I thought that we were doing so; I thought that that was the meaning of musical education!" Yet ask these same people: "Are you familiar with Russian folksongs? Do you know the difference between Great Russian and Little Russian folksongs? Do you know where Tchaikowsky has used these melodies in his works to such wonderful purpose? Have you followed the modern French school? Have you seen how it is breaking away from the Wagnerianism which awoke it from slumber, and how it is inventing a music of its own different from anything else in the world? And do you know what it is that is making that difference? Do you know the heroic old Celtic folksongs? Have you seen what modern works incorporate these old songs, and the spirit of them, and take one back into the old legends? Have you seen how the diverse influences of Tchaikowsky, Brahms, d'Indy, Strauss, even Wolf, are curiously blending in the works of the American composers, and which works, and which composers? Do you know how the old hero myths of primitive America, and the legends and lore of later days, are finding a way into musical art in our own land?" If you asked these same people a few such random questions, do you think that you would quickly find one to answer in the affirmative?

Keeping Up to the Times in Music

There is much studying of the piano going on, much studying of music; but how little of it all touches in any broad way this great matter of catching up with the musical world of to-day; and here in America, of all places, is this catching up process necessary. This is not to say that in opera and the great symphony concerts the modern musical world is not being dealt with vigorously. It refers to that enormous number of people who get their music through their piano; the people to

whom their piano is the symbol of the world of music. It ought to be plain as day to everyone, and yet there are many who have not stopped to think of it, that the pursuance of piano study as ordinarily conducted fails almost completely to take hold of the matter of which we are speaking.

To understand this, it is necessary to go back a step in the musical life of America, and realize that the country as a whole was colonized throughout its length and breadth by German musicians and German music teachers of the epoch of Beethoven. American civilization began to find itself at the time when Germany was attaining the summit of the world's musical civilization. German musicians and German teachers found a great market for their services in the growing land of America, and the German music teacher was to be found in every State and town of the country.

It is undoubtedly a fortunate thing that such an excellent influence should have come to this country in the days of the planting of its culture foundations. But this circumstance, so excellent in the main, has had its disadvantages in the long run, and it is now time for people to realize these disadvantages and overcome them. The Teutonic nature is proverbially tenacious and thorough. In "putting salt on the tail of an idea" it never stops till the thought is fully possessed, and it is difficult for other and newer ideas to take root in the same soil. So this enormous army of excellent German music-masters taught their Beethoven, and taught others to teach their Beethoven, and these again taught others to teach Beethoven in many places where the news of what was happening in the musical world since Beethoven did not penetrate. These same excellent German musicians, like some of their noted compatriots who remained in Germany, even rebelled against further German progress and were anti-Wagnerites. Besides, Wagner had little to do with their work in piano teaching, and concerned them little enough.

What Other Countries Were Doing

Meanwhile, while America was thus spending generations learning the elements of music, what was happening in the outer world? France had come to take the lead in original musical progress, in the development of modern harmonic possibility, in developing farthest the harmonic suggestions thrown out by Wagner, in inventing new harmonic schemes suggested by the Gregorian modes, in revealing harmonic color possibilities, and the expression in music of the new spirit that had come to animate French literature. Russia had loomed colossally on the horizon of the musical world, and was producing big music with a new tang to it. Bohemia, Norway and Finland had found themselves musically. England was taking immense strides; Italy had transformed itself under Wagner's influence, and America had sprouted a creative musical life so new and teeming with interest, that catching up with that alone should tax one's energy and initiative to the utmost.

Should one start out to find the centers of music in America which are really awake to present world-conditions, the search would limit itself down to a few individuals here and there, individuals having a deep and true enough love of music to keep abreast of it through its later developments.

A significant word, now, about the importance of doing this. There may be

those, and they are likely to be many, who are content to drift and take things as they come, or who would even doubt, or challenge, the importance of thus catching up individually with music to-day. No broader vision has come to them impelling them to this broader musical assimilation. The piano teacher teaches, and the piano student studies, but it is a far cry from this little art of training the fingers through certain German works invariably used for the purpose, and enriching the consciousness with the tonal imaginings of the world.

Catholicity in Study, an Asset

Consider how widespread is musical talent in America. Consider how many young people coming into the world in America to-day show decided musical gifts. The number is unquestionably very large. Have not these young people, our own children, a right to grow up into an atmosphere of enlightenment concerning the music of to-day? Consider what happens when this is not the case. A young man in the West, or the South, or even in too many places in the East for that matter, has a gift for composition. Unable to go away to study he finds some means of developing his gift in or near his own locality. He grows up and is trained under the influence of well-meaning and excellent persons, but who belong under the old régime; who have not, earlier in their own lives, taken the hint which it is the purpose of this article to throw out; who have not used their piano as the magic mirror which could show them in miniature the whole musical world.

During his most impressionable years this young man will have had ingrained into his mind a musical system which has been outmoded, and with all the passionate earnestness in the world, nothing which he can accomplish within the scope of that older system which he has learned can enable him to do anything which will make an impression upon the modern world.

He sends his compositions to publishers. They are stale and correct. Even if he have passion it is expressed in stale phrases which have ceased to be the musical vernacular. Either his disappointment at his failure to make an impression with his music ends his musical development, or, if he have greater will, it compels him to go through the tremendous strain of quickly catching up later with what he ought to have been gradually observing during the previous years, and, even if he succeeds, his development will be abnormal. And it is the same with any branch of music

which one may study. Our children in America should no longer grow up into conditions which may so easily produce musical discouragement and failure. It is too easy in America to-day for the young person to pass adolescence and youth with a backwoods knowledge of what this old, but still lively world, is doing in music. America, at the present time, is setting out upon a tremendous musical development. Where it has been given it, it has proved itself very receptive to all the kinds of music which the various countries of the world are now producing. At heart it is without prejudice. Its lack is in vision. It does not see clearly enough what is to be done.

What the American Composer Is Doing

The composer has music more deeply at heart than anyone else, which is probably what makes him a composer. And the composers in America, alert to modern progress in music, are beginning to show a breadth of world-sympathy in their music which speaks well for the bigness and humanity of the American music of the future. The situation will be vastly helped, and the next generation placed far beyond this in musical advancement, if every person who cares for music were doing what he should be doing; that is, caring enough for music to make himself familiar with it in its every aspect to-day.

This he can do with his piano, and a little money judiciously spent for music. He will find this musical exploration of the most absorbing interest as new kinds of melody and new kinds of chords come before him; as he sees music under his very fingers growing out of one sort of thing to become other sorts, proving its human adaptability, its capacity to respond to moods for which, but a few years back, music had no notes, no chords or melodies.

It is one of the purposes of MUSICAL AMERICA to be suggestive in the ways thus pointed out, and do continually more toward helping to bring about those conditions of national musical leadership toward which our nation is undoubtedly moving.

Janet Spencer and Victor Harris

Janet Spencer, the contralto, who gives her recital in Mendelssohn Hall on Thursday of this week, November 3, has been studying her special program for this recital with Victor Harris, with whom, for many years, Miss Spencer has always prepared her public work.

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Max Reger Now a Doctor of Medicine—Harold Bauer and Josef Lhévinne Strengthen the Early Season in Berlin—Fritz Kreisler's Effect Upon Impressionable Young Imaginations—A Double-Voiced Phenomenon Puzzles German Doctors.

ONE of the Berlin University's Centenary honors fell among musicians—the degree of doctor of medicine *honoris causa* was conferred upon Max Reger! This is a unique distinction as the first instance on record of official recognition on the part of a medical faculty of the therapeutic efficacy of music. But—Max Reger!!

In establishing the precedent the University powers justified the step with an explanatory "inasmuch," namely, "inasmuch as nothing is so effectual in elevating and stimulating the spirit of sick and oppressed mankind as true art (*die wahre Kunst*), and as Max Reger, in particular, taking the art of the old masters as his basis, has dedicated himself with a rich creative faculty to the cause of *Musica sacra e profana*, and made it accessible to the people."

At first glance their choice of an uplifter and stimulator of "sick and oppressed mankind" is one too many for those of us who have been led as lambs to the slaughter to programs abounding in Reger—poor, elemental gropers after something understandable that we are! But as we sit and ponder a Sherlock Holmes inspiration flashes across our mental obscurity. Doctors are professionally clannish. Most of those connected with the medical faculty of the University of Berlin doubtless have some connection also with a sanitarium, or have doctor friends who depend on such institutions for their living. What is the ultimate destination of those concert-goers whose music nerves become so irritated by large and frequent portions of Reger as to bring them under the classification of Regeritis patients? Why, the sanitariums, of course. Wherefore, Regers are true and profitable friends of the medical profession and as such are worthy of all encouragement. Here at last is a suggested explanation that appeals more readily to our benighted intelligences.

But all this does not alter the fact that the recipient of this distinction has completely reversed the "prophet without honor in his own country" tradition. Not yet out of his thirties, Reger is now the possessor of two honorary doctor degrees, that of doctor of philosophy conferred on him by the University of Leipzig and now that of doctor of medicine. Which incidentally may console him for his lack of honor in every country but his own.

GERMANY has been the last of musically civilized countries to accept Harold Bauer at the valuation placed upon him by this country, France and England. With his characteristic scorn of what an English critic calls the "preliminary puff-trumpet" as inconsistent with his standard of the dignity of art, he made no attempt to appeal to the imagination of the Germans on the strength of what other peoples thought of him. At first he played to dishearteningly slender audiences, but gradually and surely his hold upon them has become a grip, and now the critics of Berlin and her sister cities are quite content to

have fallen in line and with the most naive *sangfroid* even treat him as if they had always accorded him the recognition that is his due.

In Berlin the other evening Mr. Bauer played Mendelssohn's Prelude and Fugue in E minor, Beethoven's Thirty-two Variations in C minor, Schumann's Sonata in F sharp minor, César Franck's Prelude, Fugue and Variations originally written for the organ, smaller numbers by Brahms and Chopin and Liszt's "Mephisto" Walzer.



The Beethoven Monument in Heiligenstadt, Near Vienna

"His oft extolled excellences, a brilliant virtuoso technic and a well-cultivated touch, good taste and intelligence once more were in evidence in the works performed," observes the *Allgemeine Musik-Zeitung*.

Another recent Berlin recitalist widely admired in this country was Josef Lhévinne, who, like his countryman, Sergius Rachmaninoff, has chosen to make his headquarters in Germany. Commenting on his performance of Liszt's B Minor Sonata, Paul Geyer is led to remark that "he commands a thoroughly solid and elegant technic, which with keen intelligence he places at the service of art in a higher sense. Hence his performances afford a uniform measure of musical enjoyment, just as they gladden from the purely virtuoso point of view. He was not able, it is true, to exhaust the poetic content of the aforementioned sonata, but at least he mastered it with technical perfection. With Chopin, Liapounoff and Rubinstein the artist was quite in his element. Rubinstein's C Major Etude was a virtuoso achievement of the most exquisite kind."

Still another pianist to receive joyfully rendered homage, but this one unknown as yet to cis-Atlantic audiences and still in-

distinct in the nebulous obscurity of future managerial plans as regards an American introduction, is Artur Schnabel, who has steadily matured in the loftier elements of his art since he first attracted serious attention in Berlin as the most promising of one of the annual crops of Leschetizky virtuosos of the last decade. On this occasion Schnabel joined forces, if not hands, with the violinist Carl Flesch in a sonata recital that aroused a degree of enthusiasm not surpassed by a concert of this nature since a red-letter date in the musical annals of the German capital, now some six years ago, when Eugen d'Albert and the late Joseph Joachim gave a program of four piano-and-violin sonatas by Beethoven and Brahms in the large hall of the Philharmonie—an event that the devout Berliner still recalls reverentially along with a memorable Beethoven concert given the same season by d'Albert, when, in his best form—and what more could be asked for a Beethoven program?—he played the Concerto in G major, in-

great musician you had known. Six feet high and brawny to boot, with military erectness, with something of military imperiousness in the quick-flashing glance of his eye, he crossed the platform, filled with the members of the Municipal Orchestra, and he did so with the mien of the captain who is about to lead his men to battle.

Continuing the martial metaphor, the critic describes how the artist "led his cavalry charge when he came to the finale of Max Bruch's Concerto. With a mighty downstroke of his bow that was like the first slash of his sword as it sprang from its sheath, the violinist was in the saddle of a charging gallop, and behind him thundered the orchestra in emulation." And in a fine outburst of vivid imagery the writer refers to another instance later, "where the strong arm of the man was brandishing its flashing weapon like an Excalibur in battle."

UNTIL the gold standard of silence is universally adopted by that vast army of music patrons who justify the old saw, that a little knowledge is a dangerous thing, we may expect an endless succession of the extraordinary stupidities incident to conversational bimetalism, for the doubtful silver of speech is the popular choice.

A violinist named Sigmund Beel relates an amusing experience he had recently at a well-known house in London. He had just finished playing the Variations by Corelli when a lady in the company came up to him and said:

"I did enjoy what you were playing just now. What is the name of it?"

Mr. Beel replied that they were the Variations by Corelli, whereupon his questioner looked surprised and remarked:

"Dear me, I didn't know she had a husband who composed."

Which simply serves to show that a live singing teacher has the advantage over a dead composer in popular fame, and incidentally provides an interesting clipping for the scrap-book Blanche Corelli can show her pupils in Berlin.

THE Germans are still commenting on the novelty of having one of their lyric stars prepare his Wagnerian rôles in America between his seasons at the Berlin Royal Opera. Yet, with a new heroic tenor gained at the expense of a very serviceable baritone, they have readily accepted the results as justifying Rudolf Berger's reversal of the traditional mode of procedure. Herr Berger made his first appearance in Berlin after his return from this country as *Lohengrin*, one of his last season's rôles, but he is shortly to be heard in the new parts he acquired during his Summer's study, first as *Walther von Stolzing* in "Die Meistersinger," later as *Samson* in "Samson and Delilah."

HERE'S a tenor who doesn't know "where he's at." Webster Millar, one of the English singers that accompanied the Sheffield Choir as soloist on the recent visit to Germany, had the misfortune while on the tour of having his overcoat stolen and with it his pocket diary in which all his engagements for this season were entered. Having no duplicate of the list he is much afraid that his memory is not to be relied upon as to where and when he is expected to sing, so he has published a request to the provincial societies of England in general to remind him of it if they have engaged him. Clearly, a tenor with a resourceful mind—what need has he of a press agent?

[Continued on page 26]

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AUGUSTA COTTLOW

REINALD WERRENATH

NEW MUSIC—VOCAL AND INSTRUMENTAL

SONATAS for violin and piano, good, bad and indifferent, are as numerous as the sands of the sea. There are comparatively few of them, however, that are sufficiently easy from a technical standpoint to be available for the average piano or violin players who would like to join forces for a little music at home now and then. For such, composers have made provision in imposing array of "romances," "cavatins," "reveries," "meditations" and what-not, short in duration and free in form. When these are good they are more than welcome for obvious reasons. When they are bad there are few things worse.

One of the most recent additions to this type of violin literature is the "Meditation in C" by W. H. Squire, published by Boosey & Co., of New York. Its author is a well-known 'cellist now residing in London, and he has played in one of the London symphony orchestras. As a result his composition has at least one commendable quality, that of being grateful to the violinist or 'cellist (for the work is designed as either a violin or cello solo). Beyond that Mr. Squire's "Meditation" offers little calculated to place it in the category of things strikingly original or enduring. The melody assigned to the solo instrument runs its course suavely, but without being either remarkable for beauty, unconventionality or particularly deep expressiveness. The piano part opens in C major, modulates on the first beat of the third measure to E flat, with no apparent purpose whatsoever, and immediately returns to C again. After the entrance of the solo instrument the piano provides nothing more striking than an accompaniment of the most conventional variety—triplets, arpeggios, broken chords. This sort of thing, continued throughout the length of the piece, becomes extremely monotonous before it has progressed very far.

WHEN Frederick Converse's "Pipe of Desire" was produced here last season one of the main objections formulated with regard to its music was that, like almost everything else turned out into the world to-day, it was deficient in melody. Mr. Converse has on other occasions, however, demonstrated that he can write melody, though not of an especially original brand. A good example of this may be seen in some of his settings of poems by Henry Van Dyke, issued by the H. W. Gray Co. in New York, and particularly in the one called "A Lover's Envy" (op. 28, No. 3). Henry Van Dyke's poem of the lover who envies every flower that grows beside the pathway where his beloved walks, every bird that sings to her, etc., etc., is pretty much like a million and one others of its genre, but it offers material that musicians, big and little, seem unable to resist. Mr. Converse's music is pretty, but extremely reminiscent, a fact which he once or twice endeavors to obviate by the introduction of a far harmony when least expected.

A Musical Bill of Fare

"I was' present some time since at a musical dinner," announces a correspondent of the New York Sun. "There was lots of music and many 'heavenly maids,' but what pleased me most was the wording of the menu. I append it:

Overture of Blue Points.
Soup with Vermicelli Obligation.
Crabs au Lardo. Andante of Veal.
Maccaroni Scherzo. Gavotte of Pork and Beans.
Pepper sauce Allegretto. Roast Beef Maestoso.
Tomato Toccata and Bourrée of Yorkshire Pudding.
Ducks with Accompaniments in P's.
Game in not too High a Key.
A Symphony in Sweets.

"One guest, who ate enough for two and drank enough for seven, was accounted the soloist, while the rest of us contented ourselves with being the chorus."

Russian Dancers Captivate Chicago

CHICAGO, Oct. 26.—Anna Pavlova, Mikhail Mordkin and the imperial ballet from St. Petersburg captured Chicago in their first performance of "ocular opera" here last Saturday, as they had previously captivated New York. They repeated the same program and an immense audience gave them unmistakable proofs of its delighted admiration. The receipts of the Saturday evening and Sunday afternoon houses aggregated upwards of \$13,000, which is dancing to a purpose in good round figures. C. E. N.

Such a one, for example, may be found in the second measure after the modulation from the initial tonality of B flat into G flat, and the change from four four into twelve eighth time. The song is well written vocally, and can be described as mildly pleasing, though far from great.

TO Mark Andrews, the organist of Montclair, must go considerable credit for his arrangement and harmonization of "Widdicombe Fair," a delightful West of England folksong. It is more than refreshing in these days to come across a bit of music of such artless charm and naïveté, and it is with full regard for these qualities that Mr. Andrews has done his share of the work. The poem of "Widdicombe Fair" is of the genuine ballad type, not only as regards subject matter but also in form, the traditional refrain, or "burden," recurring after every verse. The little story related in this case concerns a person who borrowed a gray mare of one Tam Pearce for the purpose of taking a trip to "Widdicombe Fair" on the coming Friday or Saturday in company with "Bill Brewer, Jan Stewer, Peter Gurney, Peter Davey, Dan'l Whiddon, Harry Hall, old Uncle Tom Cobleigh and all." Tam Pearce complied with the request, but the mare inopportunely died on her way to Widdicombe. And now, "whenever the wind whistles cold over the desolate moor at midnight the old mare appears ghastly white," terrifying stray wanderers with her unearthly shrieks. And with the old mare are still "Bill Brewer, Jan Stewer, Peter Gurney," and the rest of the merry company.

The melody to which the relation of these incidents is set is of great charm and simplicity. It is practically the same for each succeeding episode of the poem, though there are some touches in the accompaniment provided by Mr. Andrews, suggesting the manner of the "durchkomponiertes lied," and yet not in the least out of place through any undue complexity. There is a subtle little touch in the vocal melody at the point where Tam Pearce "sat down and cried" with grief over the death of his mare, for at this point the same portion of the phrase previously heard accompanying the words "on Saturday noon" is repeated in augmentation, as if to portray sadness. Another amusing little touch is provided in the piano part by Mr. Andrews in depicting the old cart-horse. This is accomplished in the opening bars by a simple rhythmic figure of three notes; after the animal's death and reappearance as a ghost the same rhythmic figure is repeated, this time in minor. Another touch of weirdness is effected in illustration of the "wild winds" on the moor by means of a few chromatic passing tones. For the rest the harmonization is simple and always appropriate, and in some places the vocal melody is merely duplicated on the piano without any harmonization whatsoever. "Widdicombe Fair" is published by the H. W. Gray Co., of New York.

Institute Orchestra to Play Beethoven Overture at Building Dedication

Beethoven's overture, "Consecration of the House," is being studied by the orchestra of the Institute of Musical Art in preparation for the formal dedication of the new building on November 5. This orchestra consists of twelve first and twelve second violins, four violas, four cellos, two double basses and a full complement of wind instruments. A junior stringed orchestra has also been organized. In addition to the study of symphonic music the work for orchestra covers sight reading of new matter, including piano and violin concertos played by advanced students in these departments. The orchestra is under the direction of Frank Damrosch.

Kansas City Soprano Makes Pleasing Impression in Recital

KANSAS CITY, Oct. 22.—Maude Russell Waller, soprano, gave a successful song recital at the New Casino last evening, revealing a pleasing voice and satisfying technique. She showed herself equally at ease in the rendering of both lyric and dramatic music. Her offerings included a number from "Madama Butterfly," an air from "Der Freischütz," Schumann's "Wunderschönen Monat Mai," and songs by Kriens, Hollman, Spross, Logan and Rummel.



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SEMBRICH'S ART INSPIRES ST. PAUL MUSIC STUDENTS

Song Recital Attended by Much Enthusiasm—Frank La Forge's Work Also Appreciated

ST. PAUL, MINN., Oct. 26.—Mrs. F. H. Snyder's brilliant course of musical events for 1910-11 opened auspiciously at the People's Church last night when Mme. Sembrich appeared before a large audience in all the glory of natural gift and great attainment.

Hundreds of students were present, knowing that in Mme. Sembrich and her work was an object lesson which no serious worker could afford to miss. Teachers and professionals by the score received fresh inspiration and society by the hundred experienced new delight in this latest appearance of a favorite artist.

Among the selections which seemed to give greatest satisfaction were the German *lieder* of Schubert, Schumann and Brahms. A repetition of Schubert's "Ungeduld" was demanded.

Frank La Forge was conspicuous on the program as accompanist, pianist and composer. As a pianist he won the favor of the audience through his sincerity and refinement of taste, as shown in his playing of a "Minuet" by Beethoven, Brahms's Rhapsody in B Minor, Chopin's Nocturne in F Sharp Major and an étude by the same composer. As accompanist and composer, Mr. La Forge's success was one with that of the singer, so apparent was the unity of purpose and efficiency.

F. L. C. B.

Hanson Vocal Quartet Makes Successful Début in Kansas City

KANSAS CITY, Mo., Oct. 29.—The first appearance of the Hanson Vocal Quartet at Kansas City last Tuesday evening was a marked success. Gracia Ricardo, soprano; Elizabeth Sherman Clark, contralto; George Hamlin, tenor, and W. Dalton-Baker, baritone, with André Benoist as accompanist and director, all acquitted themselves in a manner justifying the assertion of M. H. Hanson that his organization would supply a musical performance of the highest standard. Their voices blended beautifully and their work displayed fine artistic finish. This organization has been booked for a number of appearances throughout the Middle West, on which occasions Mr. Hamlin will be replaced by the regular tenor of the organization, George Harris, Jr.

German Singers in Seattle Break with Old Organization

SEATTLE, Oct. 25.—The Seattle Liederkranz has been bitten by insurgency and there are to be two German singing societies in Seattle, where but one has flourished. The insurgents, while wishing the Liederkranz all the good luck in the world, are advertising for German singers to join a new choir. It is estimated that there are 20,000 persons in Seattle who speak German, and the majority of them sing. There are 150 members in the Seattle Liederkranz, so that the insurgents believe there is plenty of material for a new society.

TO BE AN ARTIST, FIRST BE A MAN

Persons with the Fear of Letting Loose Their Emotions Will
Never Make Opera Singers—The Deadening Effects of
Slavery to Conventionality



Alfred Giraudet, Basso, and Voice Teacher, in His Paris Studio

By Alfred Giraudet

I HAVE a message to certain Anglo-Saxons whose ambition is to become opera singers; it can be expressed in two words: Be yourself. I realize that in certain sets, especially in the lower middle-class, it is most unpopular to be one's self. We must wear the clothes *they* wear; we must part our hair the way *they* part theirs; we must walk, talk and eat the way *they* walk, talk and eat. Who are *they*? Some mythical idealized beings who know what is proper and for whom we would like to be commonly mistaken by many unimportant, insignificant persons.

This may do in the business world where no man should let his ego's idiosyncrasies interfere with purely materialistic transactions. In the art world, however, it is not *they* that count. It is the difference between a clear cut, personal, original, unmistakable, inimitable *ego* and the mob that creates such a chasm between the work of pure art and the tin-pan, knitted sock or tailored suit any individual can turn out with ordinary skill.

Opera means acting and singing. Unless the great flame of enthusiasm which *they* know nothing about burns you and drives you while you are acting you must ever

be a puppet; unless it makes your blood run like lava and causes your heart to throb as though it would break you will not be a singer—you will be a phonograph. Either you desire to be an artist or you prefer to remain a so-called "gentleman" or a "lady." Never attempt to be both at the same time.

If your feelings are under such fine control that your face will never betray your emotions, if your arms are so mummified that no thrill will ever prompt you to make a passionate gesture, if expressions of anger or of tenderness are to you signs of weakness, you are not welcome in the phalanx of those that throw their heart and their heart's blood to an audience night after night, not caring when it may kill them. You may make an accurate clerk or an honest bookkeeper. But to be an artist you must first be a *man* or a *woman*. And being a man or a woman is ever so much harder than being a gentleman or a lady.

That was the message of the immortal Delsarte. The truth of it is certainly confirmed by the fact that the European nations where no shame attaches to a certain amount of gesticulating, where a man may enthuse loudly without being put down as a lunatic, have thus far produced the largest majority of opera singers.

It is very fine to control one's feelings. Unfortunately, singing is merely the letting loose of our emotions in musical rhythms and phrases through the medium of our vocal chords. Stiffness and conventionality are not local but constitutional diseases. More than once I have noticed that to the expressionless face, to the motionless hands of a would-be respectable gentleman of the Puritan type corresponds a perfectly respectable, puritanically toneless, voiceless throat.

Berthe Soyer, the contralto of Tetrastini's concert company last Winter, will sing at the Ghent Opera this season.

AMERICAN WORKS TO BE A SYMPHONY FEATURE

Volpe to Introduce Stillman-Kelley's Overture as Inauguration of Significant Plan

Arnold Volpe, conductor of the Volpe Symphony Orchestra, will present Edgar Stillman-Kelley's overture to Shakespeare's "Macbeth" as the first feature of his new plan of giving American works at his concerts this Winter. It will be heard at his first concert at Carnegie Hall December 4.

This overture is the latest to be completed of Stillman-Kelley's larger works, and is described as one of the most massive and serious compositions yet produced by an American. Stillman-Kelley wrote incidental music for Shakespeare's play some years ago while living in San Francisco. Some of the music is still used by Nance O'Neil in her production of "Macbeth." The overture was not completed, however, for want of time until recently during Stillman-Kelley's sojourn in Berlin.

The first performance of the work anywhere was under Mr. Volpe's baton, at one of the municipal concerts in Central Park, New York, last Summer.

The themes of the overture deal chiefly with the evil ambition of Macbeth, his conscience, and the royal pageantry of the banquet scene, the theme of the latter being interwoven with the ambition theme in a remarkable manner.

Mr. Volpe's plan for regular presentations of American works on each program is the first plan of the kind to be made and carried out by any symphony conductor.

Leoncavallo's Next Opera to Be Produced First in Italy

GENEVA, Oct. 20.—Leoncavallo, the Italian composer of "Pagliacci," is not to follow in the footsteps of his compatriots, Puccini and Mascagni, by giving America the first glimpse of his new opera. Leoncavallo is busy, at his villa at Brissago, Lake Maggiore, on his next work, "La Foscara," and expects to have it completed by the end of the year. It will first be produced in Genoa in the early Spring, but will be taken to New York soon thereafter. The libretto of "La Foscara" is by Angelo Nelli and Giacomo Macchi, and the opera is said to be "light" in style.

Boston Orchestra in Providence

PROVIDENCE, Oct. 26.—The first of five concerts here by the Boston Symphony Orchestra was given last evening at Infantry Hall before a well-filled house. Mr. Fiedler and his men were vehemently applauded. Olive Fremstad, of the Metropolitan Opera, was the soloist. G. F. H.

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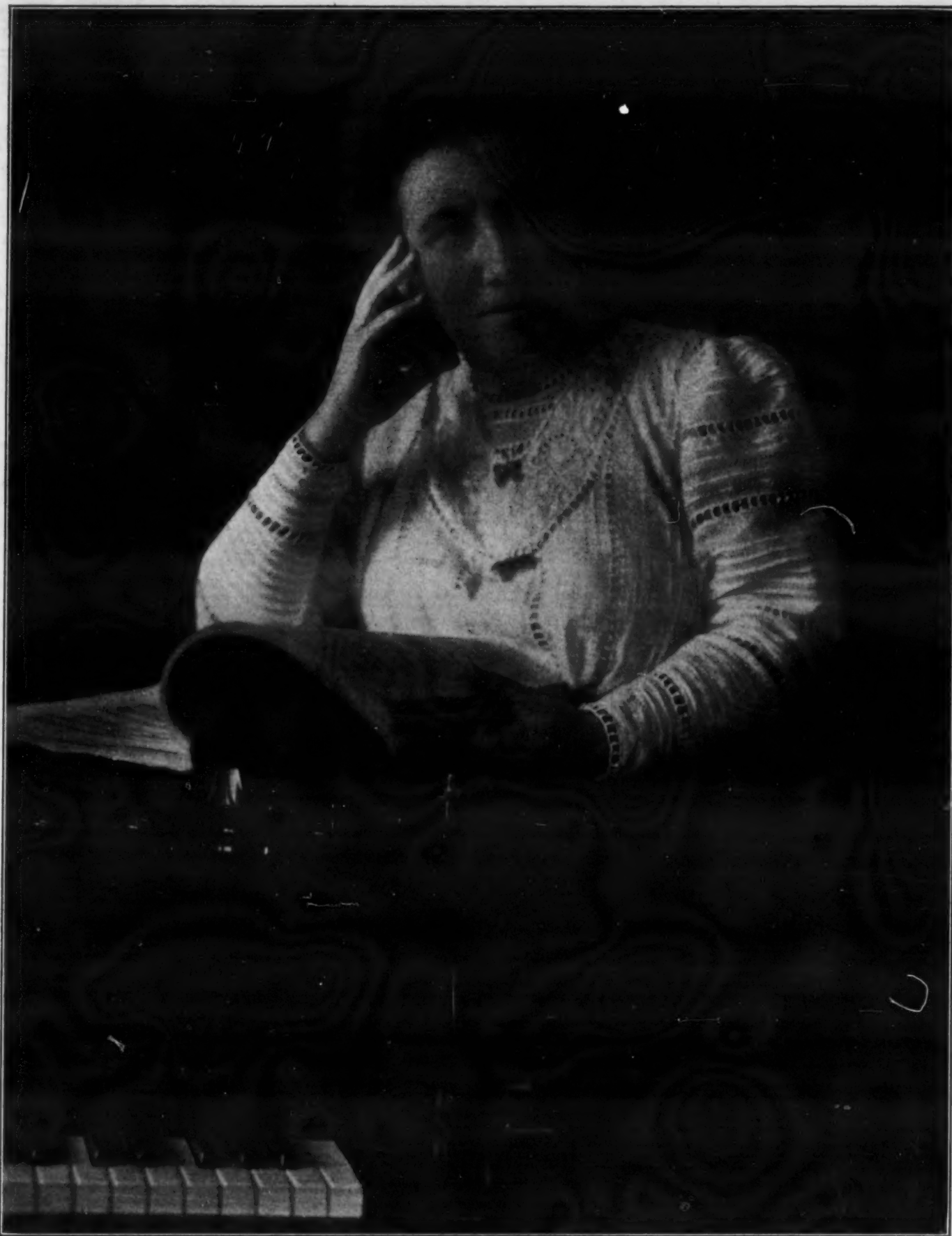
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SOME PRESS COMMENTS

Vienna *Abendpost*, February 1st, 1910.—"Far more matured, both technically as well as mentally, seems Miss Amy Hare, who concertized on the following day in the large Musikvereinssaal. The artist possesses a powerful touch, a pearly passage technique and is evidently highly musical, which latter gift enabled her to fortunately avoid a rhythmical accident occasioned by the orchestra. The brutality of a not very well known, superficial composition, F minor concert of Arensky, was modified by the excellent playing of the concert giver. She achieved her greatest success with the D minor concert of E. A. MacDowell, the American composer."

Dresden *Journal*.—"An English pianiste, Miss Amy Hare, proved herself, by her playing on Monday last, to be one of the few destined to rise high in the artistic world. With a full yet soft touch, a marvellously clear technique and an unusual musical understanding, she played with a

vivid heartfelt expression both noble and tender. The dreamy and poetical Nocturne by Chopin seemed especially suited to the young artist, who possesses such originality and inward feeling as to hold spell-bound all who hear her."

The *Gentleman's Journal*, January 18th.—"There is something in the playing of this celebrated pianist that baffles description and eludes analysis. Behind the flawless technique, the memory-haunting softness, fullness and firmness of her touch, is a quality that few are born with and none can acquire by art alone. Through her mediumship the very soul of music finds subtle expression. Alike in England, on the Continent and in America the largest audiences, the severest critics have felt and recognised the power of her genius."

L'opinion de Monsieur Camille Chevillard sur le talent

de Miss Amy Hare.—"C'est une artiste remarquable—elle a un rythme, une mesure—et une musicalité qu'on rencontre rarement; son programme était très difficile et elle l'a brillamment interprété; c'est une pianiste de grande valeur."

Biolin, Berlin.—"The pianist, Amy Hare, performed on the 13th March, in the Sing Akademie, accompanied by the Philharmonic Orchestra. Concertos by Tschalikowsky, Beethoven and Liszt. She showed good musical rendering and flowing technique."

Berlin, March, 1909.—"Amy Hare was heard at the Sing Akademie, accompanied by the Philharmonic Orchestra, with Dr. Kunwald as conductor. Her powerful tone is capable of every nuance, through this her playing gains extraordinary expression; this was shown forth in her rendering. Her beautiful technique was much applauded."

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PIANISTS THE CHIEF CONCERT-GIVERS

Berlin Hears Harold Bauer, Mme. Scriabine and Joseph Lhévinne—An Interesting Nikisch Performance—Francis MacLennan in "La Bohème"

BERLIN, Oct. 14.—A program which enabled Harold Bauer to display fully his pianistic versatility was that of Tuesday evening at the Bechstein Saal. It was the following:

Mendelssohn, *Prélude und Fugue*, E minor, op. 35; Beethoven, 32 *Variationen*, C minor; Schumann, *Sonata* op. 11, F sharp minor; César Franck-Bauer, *Prelude, Fugue et Variation*; Brahms, *Capriccio* C sharp minor, op. 76; Inter-

his concert, but such a full house was hardly to be foreseen. Any one who has ever attended one of Harold Bauer's concerts can gain an idea of the enthusiasm which reigned.

On the same evening Franz Naval, the former opera tenor, who is well known in America, gave a Schubert evening in the Beethoven Saal. That which frequently proved a shortcoming in his operatic career, the limited size of his voice, cannot be considered as such on the concert platform. Here his voice is amply large enough.

Nikisch Introduces a Novelty

The grand rehearsal for the first Philharmonic concert, or Nikisch concert, as it is more popularly called, took place Sunday noon. If this concert may be considered as setting a standard for the rest of the season, we may look forward to a Winter of unstinted pleasures. The interesting program contained one novelty. It was opened with Beethoven's "Leonore Overture," which Nikisch rendered with all his usual mastery of the instruments and the substance of the composition. The concert soloist, Julia Culp, then sang d'Astorga's aria, "Morir Voglio," with luxurious voice and splendid tone production. If she would only refrain from indulging in that dark coloring of the vowels! It is often claimed that this comparative uniformity in the enunciation of the vowels is a custom of the so-called German school. Such, though, is not the case, for we find this detrimental mannerism—for a



Mr. and Mrs. Josef Lhévinne

mezzo A major, op. 118, and *Capriccio* B minor, op. 76; Chopin, *Barcarolle*; Liszt, *Mephisto-Walzer*.

It were superfluous to speak of the exquisite dynamic effects, the concrete phrasing, the different varieties of touch which the artist brought into play, when the general impression produced with each composition was that of absolute finish and artistic perfection in the fullest sense of the appellation. There may be a few pedants who might have found fault with the lack of accentuation of the waltz rhythm in Liszt's *Mephisto Walzer*, but if these same theoretical sages had allowed more sway to their musical feeling than to their intellect they would have become aware that here a pianistic, not to say musical, personality was doing justice to a creation of another musical personality and incidentally imbuing the whole with his own artistic productiveness. Brahms and Chopin! The contrast is certainly decided enough, and it nearly seemed the same man who played the *Capriccio* in C sharp minor and the *Barcarolle*.

In the César Franck-Bauer *Prélude, Fugue* and variations the artist also showed his compository ability, which, however, seems not to have kept step with his extraordinary pianistic attainments. It was to be expected that Harold Bauer's enviable popularity would draw a large audience to



Francis MacLennan (to the left), and Putnam Griswold, two Americans, at the Berlin Royal Opera—Mr. Griswold will sing at the Metropolitan Opera House this season and Mr. MacLennan is a Metropolitan Possibility of the Future.

mannerism it is—frequently also prevalent among French and even English and American singers. Julia Culp is decidedly too great an artist to miss attaining the highest rung on the ladder because of such an artistic shortcoming.



Josef Lhévinne and His Class at Wannsee, Germany

Universal interest was felt in the first performance of the Symphonic Prologue for orchestra, "Der Thor und der Tod" ("The Fool and Death"), by August Reuss. The composer, who is not yet forty years of age, began his musical career at the age of twenty-eight. His piano pieces and songs, his symphonic poems and his opera soon gained him recognition. This symphonic prologue proves him to be a composer of no mean talent. The clarification of the master musician is still lacking, so that many of his structures and his most beautiful melodies are really lost by his inclination never to miss the least possible effect. The value of a composition depends in great part upon the artistic distribution of light and shadow.

The fourth program number consisted of Schubert's songs from Scott's "Lady of the Lake," which had been instrumentated almost too discreetly, but otherwise with tonal effectiveness by Henry Wood, and which were sung with deep poetic feeling, dramatic accentuation and magnificent tone production by Julia Culp.

It takes Nikisch to draw forth the musical beauties of Schumann's Symphony, No. 2, in C major (the concluding number of the program), with such clearness and such musical precision that one is inclined to deem any erroneous conception of it as belonging to the impossible.

In the first concert of the season for the young violinist, Gustav Havemann, with the Philharmonic Orchestra, under Heinrich Schulz, there was given us the first performance of a Chaconne in G minor, op. 17, by Max Reger, a most difficult composition to play and which reminds us of the Reger of old. The hearer cannot rid himself of the feeling that the composer of this work has tried to find a goal through interesting intricacies instead of utilizing interesting material to attain a definite goal which he had set for himself.

Two "Bohème" Performances

Both in the Royal Opera as well as in the Komische Oper, Puccini's "Bohème" is being given with varying success. The Komische Oper, of course, seems to attach much greater importance to the realistic production of a work than to the proper musical interpretation. Director Gregor, who is to succeed Weingartner at the Vienna opera, believes in being original at whatever cost—even though the tonal framework of a work be thereby altered. But the performance at the Royal Opera also is far—very far—from being flawless. The casting of this opera might be improved upon, without any great exertion, and it would be well for Dr. Beal, who conducts, to reconcile himself to the fact that as conductor it is his duty sometimes to accompany the singer on the stage, as it were, and not to spoil an artist's best moments by a sovereign disregard for everything but his orchestra. The redeeming features of this production are contributed by the American, Francis MacLennan, Frau Monrad and Florence Easton. One becomes more impressed with the magnificent vocal means of Francis MacLennan every time one hears him. As Rudolf in "Bohème" he is really not in his proper element with his voluptuous dramatic tenor which refers him principally to such rôles as *Rhadames*, *Siegfried* and *Don José*. We have just heard from an authentic source, by the way, that Mr. MacLennan will create the leading tenor rôle in Leoncavallo's "Maja," the novelty to be produced at the Royal Opera during the first part of this season.

Frau Monrad seems to be a very valuable acquisition for the Royal Opera, and Florence Easton, with her fascinating stage

presence, her dramatic talent, and her musical precision, is a thoroughly sympathetic *Musette*.

The concert by Wera Scriabine in the Sing Academy on Thursday evening proved a success in all its features. This excellent pianist was assisted by the Philharmonic Orchestra under the leadership of Wassili Saponoff. Slavic piano concertos and concert pieces with orchestra constituted the program, which was as follows:

Tschaikowsky's *Phantasie* in G major, op. 56; Polish *Phantasie*, op. 13, Chopin; Liapunow's *Concerto* in E flat minor, op. 4, and Scriabine's *Concerto* in F sharp minor, op. 20.

It is difficult to say wherein this imposing artist excelled—in her technic, in her thorough musicianship or in her artistic sense for tonal effect. Her rendition of Liapunow's *Concerto* was a masterpiece of pianistic art. Her husband's *Concerto* in F sharp minor she played with all the melancholy abandon with which most Slavic compositions seem to be imbued and which they seem to require of the performer. With its effective climaxes, its more melodious than interesting instrumentation, this concerto is a typical Scriabine composition, which the concert-giver rendered with all the artistic finish of which she is so capable.

Joseph Lhévinne's concert took place last week, the pianist choosing an interesting program, including Beethoven and the modern Russian composers. His musicianship is unquestionably surpassed by his really astonishing technic. Nothing seems to be impossible for this virtuoso *par excellence*.

O. R. JACOB.

Mme. Stoffregen's Piano Recital Program

Mme. Elfrieda Stoffregen, the pianist, has arranged the following program for her recital in Mendelssohn Hall, New York, on Saturday evening, November 19:

Prelude and Fugue, C minor, Bach; *Six Variations*, op. 34, Beethoven; *Three German Dances* (freely adapted for piano by Isidor Seiss), Beethoven; *Sonata*, F minor op. 5, Brahms; *Papillons*, Schumann; *Polacca Brillante*, Weber.

Joseph Malkin, the Russian 'cellist, has been added to the staff of the Stern Conservatory, in Berlin.

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FEDERATED MUSIC CLUBS REPORT ACTIVITIES

MEMPHIS, TENN., Oct. 28.—When the Cecilian Club of Freehold, N. J., met early in the month to outline its work for the year it was decided to adopt the plan of study recommended by the National Federation of Musical Clubs. The first class will take up the first year on German music and the second class will use the books on "General View of Music." Schumann is the composer selected for study at the first of the season's regular sessions, November 3, and the program will be made up entirely of his compositions. The Cecilian Club was organized in 1883, this being its twenty-eighth season of active work. The present president is Mrs. J. P. Walker.

Compositions of Schumann also made up most of the first program, given October 5, by the Mendelssohn Club of Tidioute, Pa. The second meeting, October 19, included the reading of papers on "Music in Egypt," "Music Among Hebrews" and "Music as an Education." The club, though organized but a year, has already become influential. Its officers are: Mrs. John Siggins, president; Mrs. L. C. Porter-

field, vice-president; Mrs. G. H. Allen, secretary, and Mrs. J. B. Shirey, treasurer. Misses Shugert, Fuellhart and Thompson compose the music committee.

"The Influence of Music on Community Life" and "The Origin and Development of Church Music" are two of the early topics for discussion by the Ladies Friday Musical, of Jacksonville, Fla. Mrs. P. P. Arnold will read a paper on the former subject at the November 4 meeting.

The Beethoven Club of Carrollton, Miss., has designed a program for November 3 to include a reading by Mrs. W. D. Kimbrough from the "Knights of the Holy Grail." Others appearing on the program are the Misses Jimmie McCain, Kait Lou McCain, Stella Gee, Lois Harvey, Terta Thompson and Mrs. S. E. Turner.

The Ladies' Saturday Music Club of Muskogee, Okla., has appointed the following to serve on its program committee: Miss Munsell, Mrs. A. C. Lawrance, Mrs. Claude Steele, Mrs. W. H. Davis and Mrs. R. P. Hughes.

NOLA NANCE OLIVER,
Press Secretary, National Federation of Musical Clubs.

A Kansas City Song and Piano Recital of Merit

KANSAS CITY, Mo., Oct. 22.—Frederick W. Wallis, baritone, gave his seventh annual recital on Monday evening, assisted by Alfred Calzin, pianist. Mr. Wallis is a most satisfying singer in that he possesses a voice of fine quality, together with the ability of artistic interpretation. His first group was composed of two songs from the old Italian school by Scarlatti and Marcello and two of Handel's "Come and Trip It" and an aria from "Samson." "The Victor," by Kaun, and "The Wind Speaks," by Grant Schaefer, were notable in Mr. Wallis's rendition. Mr. Calzin was handicapped by a piano with a very stiff action, but he displayed a remarkable technique in spite of that. His own composition, "Valse de Concert" (for left hand alone) and Debussy's "Arabesque" were probably the most appreciated numbers on the program. M. R. W.

Thought "Mahler" was "Painter"

Gustav Mahler had a queer experience in Munich recently for which his name was partly responsible. His new symphony was being rehearsed and he took advantage of an hour's intermission to get some fresh air. "On returning to the building," says the *Signale für die Musikalische Welt*, "he lost his way and tried to reach the hall through a corridor in which plasterers were at work. 'You cannot pass through here,' he was told. 'But I am Mahler.' (Maler is the German for painter.) 'You look it,' was the unsympathetic reply of the man who blocked his way, 'we are not ready for the painters yet, so run on.' And the composer, realizing that argument would be useless, plunged into the labyrinth and finally reached his destination."

Bergey School's Chicago Musicales

CHICAGO, Oct. 26.—A musicale was given last Saturday in Woodlawn, under the auspices of the Woman's Woodlawn Musical Club, for which the entire program was furnished by the Bergey School of Operatic Music and arranged by Theodore S. Bergey. The vocal numbers, which attracted enthusiastic approval, were rendered by Jennie Johnson, soprano, and Zito Marrone, tenor. The piano solos were furnished by Clarence Stroupe, who, like his associates in song, was generously encored. It is highly creditable that a single institution could furnish an entire program in such a varied and meritorious fashion. C. E. N.

New Orleans Pianist in a Beethoven Lecture-Recital

NEW ORLEANS, Oct. 21.—The first of the weekly recitals of the Newcomb School of Music, held yesterday before an audience that packed the hall, was devoted to Beethoven, interpreted by Giuseppe Ferrata, who proved himself an artist of the first rank. He was especially interesting as a lecturer, prefacing each selection with a highly instructive talk. He played the Pathétique and Moonlight Sonatas, and closed with Sonata Op. 26 in A flat major. It must have been a source of gratification to the pianist to see his work so thoroughly enjoyed. H. L.

Choral and Orchestral Society Organized in Vancouver

VANCOUVER, B. C., Oct. 20.—The "British Columbia Musical Society" has just been organized by Ferdinand Dunkley, who will be its conductor. Its headquarters are in Vancouver, and local sections will be established in other cities of the Province. Provision is made for both choral and orchestral departments, but only the choral department will be active at present. Later on, the formation of a symphony orchestra will be undertaken. Gounod's "Redemption" is the first work to be prepared and the performance will be given in one of the churches of Vancouver. The officers of the society are: A. P. Judge, honorary president; Tate Robertson, president; Dr. W. Richardson, vice-president; F. N. Hirst, secretary; Walter F. Evans, treasurer; Mrs. Machim, librarian. The officers and fifteen others constitute the council, among whom are several of the leading choirmasters of the city, including: W. J. Spear, organist and choirmaster of St. Paul's Church; W. H. Nanson, choirmaster of Mount Pleasant Presbyterian Church, and Dr. W. Richardson, choirmaster of Wesley Methodist Church. Ferdinand Dunkley, the conductor, is organist and choirmaster of Christ Church.

Will Direct Music Course at Cooper Union

Walter L. Bogert, teacher of singing, has been re-engaged by the People's Institute to take charge of the music at Cooper Union on Sunday evenings from November until May. Among those who appeared with Mr. Bogert last season were many of the leading concert artists who appeared in this country. Mr. Bogert has recently been elected president of the "Fraternal Association of Musicians of New York." He is also a member of the admission, program and music committees of the MacDowell Club.

Thomas Beecham's Many-Sidedness

[Hermann Klein in the London Mail]

Few people know, probably, what a many-sided musician Thomas Beecham is—how wonderfully he reads a score, how quickly he masters it, what an admirable pianist he is, in what consummate fashion he directs a rehearsal, with a simultaneous eye on singers, choristers, and orchestra, all of whom have to do their very best if they would not feel the weight of his good-humored rebuke. He knows every one's work and how it ought to be done. Hence their confidence in a leader who has the right to be a disciplinarian. No greater tribute was ever paid to a conductor than the remark uttered by Richard Strauss after the rehearsal of "Elektra" last Autumn: "I came here expecting to devote the entire day to my opera. We went through it once and I found absolutely nothing to change. The whole thing was perfect."

Kelley Cole Returns to New York

Kelley Cole, the tenor, has returned to New York to resume his work as a soloist and instructor.

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FOUND JOACHIM HARD TASK-MASTER

Anna Otten, Violinist, Recalls His Violence of Sarcasm and His Strong Prejudices—Also Something about Johann Orth, the Austrian Archduke and Musician, who so Mysteriously Disappeared.

"I'd much rather not talk of music and musicians; it seems so presumptuous for a young musician," protested Anna Otten, the violinist who is in America for her second concert tour. "There are so many other interesting things and experiences connected with my study abroad that I think we had better leave the settling of musical questions to the more famous artists.

"For example, much of my time abroad was not spent in the great cities, but in Gmünden, a charming Austrian resort. While I was there I lived in a castle, the most charming and romantic place imaginable, for it was the Schloss-Orth, the home of the missing heir to the Austrian throne.

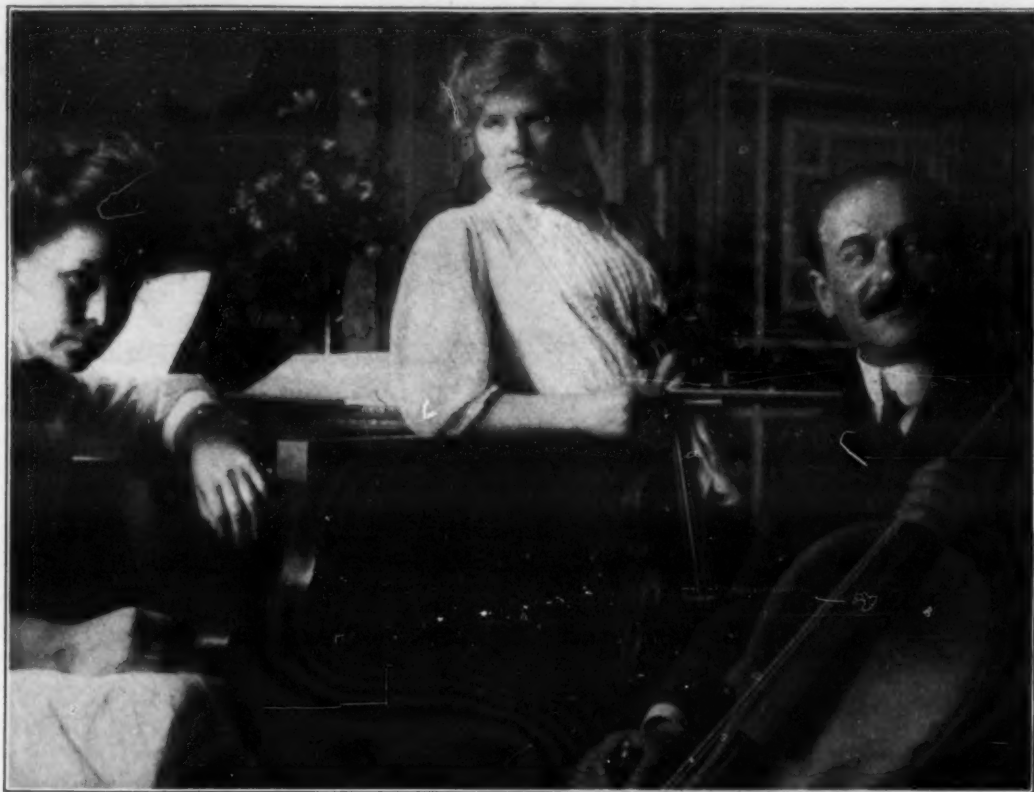
"Johann Orth, you know, was an Austrian Archduke who married, against his father's will, an opera singer, and for this capital mistake was regarded by the Emperor and the nobility with extreme displeasure. Finally, he renounced all claims to the throne and set sail in his private yacht some time in 1890. After October of that year he disappeared and has never been heard of. It is now twenty years since he left and proceedings have just been taken to declare him legally dead.

forms are in the best of condition. It is very pathetic to see this old man living in the supreme hope that his master will return.

"Aside from his books, the library contains some rare old manuscripts and early editions of Haydn and other composers. In order to pay for the upkeep of the castle, apartments—other than Johann Orth's personal rooms—are let for the various seasons. That is how I came to live there.

"I remember how the Crown Prince and his wife once came to look at Johann Orth's rooms. I was wild to see them, and so I went into the library, leaving the door ajar so I could see them unobserved as they passed. To my consternation they, seeing the door ajar, pushed it open and entered. After my confusion had passed I really enjoyed talking to them, and the Prince even condescended to notice my pet dog and play with him.

"Whom did I study with? That doesn't matter much, but I do have a very abiding recollection of my work with Joachim in Berlin. I was only a young girl at the time and I was in mortal terror of the master, as they called him, and my lesson always ended in tears on my part. Joachim was a man of strong likes and dislikes and we were antagonistic from the first, so



The Trio Which Rehearsed in the Schloss-Orth—Anna Otten, Clara Otten and Gustav Schutz

tended saying that Spohr wasn't suitable to my style of playing, but in my nervous condition committed a great *faux pas* by confessing to a dislike for his music, for Spohr was to Joachim the greatest of violin composers. I had committed the unpardonable sin and I was never allowed to forget it, for, whenever I took a lesson, he remarked, 'So, Miss Otten, you will listen to some Spohr to-day?' And he said it in such a way as to antagonize me still more. He had a most tenacious memory and never forgot my unfortunate remark.

"What concertos would I rather play? The Beethoven and Brahms, of course. I used to feel that if I could play these with orchestra in public I would attain all the happiness I wanted. I actually dreamed of the time when I should stand on a great stage and perform these great masterpieces. The dream has come true, but I am not as happy as I anticipated. 'do one's ideals always keep just ahead of one's accomplishments? Why can't we attain certain things and then rest satisfied?' I have played the Beethoven and Brahms concertos and I find my ideals just as unattainable as ever.

"Surely, I know that these works are not, in a sense, as violinistic as, say, the Mendelssohn concerto, but they are, nevertheless, the greatest works. The Brahms concerto, you know, is the greatest symphony that master ever wrote! I like the Goldmark also; it is tremendously difficult, but it is a fine work. I am looking forward to a reading of the Elgar concerto. New violin works of merit, real merit, are rare, and a good new concerto marks an epoch for the violinist.

"American music, why, we have none! I remember hearing Carreño play the MacDowell concerto abroad and some other works for orchestra by the same composer, but I have yet to hear some really great American music aside from that of MacDowell. Where are your Brahmses, your Beethovens, your Richard Strausses; why, you haven't even produced a Pfitzner! There may be a future for American music, but it's a long way off. The Americans, as far as composing is concerned, are almost as unmusical as the English, who are probably the most unmusical people in existence. American music will come, I think, when you have assimilated the different peoples who have come here from abroad. Music from the pure American is almost an impossibility, but music from the American who is a fusion of several nationalities is more promising.

"Let the American girl who imagines she has a future as a violinist beware.

The road for the soloist is long and hard and the woman teacher has nothing but unremunerative years ahead, for she cannot command the price that her masculine competitor gets. And then the girls are barred from orchestral work. I do not see a bright future ahead for the girl violinist, unless she be a Maud Powell, or unless the bars are let down and the orchestral field opened to women. Let the girls study the violin, let them become as great as their talents and perseverance will permit, and then encourage them to marry and make a home and forget their concert aspirations."

OPERATIC CONCERT IN BOSTON

D. G. Cericola Conducts Interesting Program at Jordan Hall

BOSTON, Oct. 31.—An operatic concert was given in Jordan Hall last Wednesday evening by an orchestra made up of players from the Boston Opera House under the conductorship of D. G. Cericola and Emilia Ippolito, soprano, with Elisha Perry, tenor, and Eliseo Masucci, pianist, as assisting artists. There was an audience of good size. The program was as follows:

Orchestra, Unfinished Symphony, 1st movement, Schubert; Angelus-Scenes Pittoresques, Massenet; Baby Sisters, descriptive number, Vallini; Danza delle ore, from "Gioconda," Ponchielli; Preludio, Cericola; Guglielmo Tell Symphony, Rossini. Soprano and orchestra, "Marguerite's Death," from "Mefistofele." Soprano and tenor, "Faust" duet, Gounod; soprano, "Lucrezia Borgia, Cavatina Com'e bello," Donizetti; aria, "Dei Gioielli," from "Faust." Tenor, "Don Giovanni," Mozart.

Miss Ippolito is a graduate of the Royal Conservatory of Music, Naples, Italy, and has recently studied with Signor Vallini, of the faculty of the New England Conservatory of Music. She has a lyric soprano voice of pleasing quality and displays much musicianship in her singing. She has paid special attention to the study of opera rôles, and it is not improbable that she may later be heard at the Boston Opera House. She added encores to the printed program and was recalled many times, receiving a wealth of applause and flowers.

Mr. Cericola is not altogether new to Boston as a conductor, for he has conducted concerts by the Municipal Band and also orchestral concerts. Mr. Cericola's "Preludio" is interesting and was well played. So also was the descriptive number, "Baby Sisters," which is a clever bit of music from the pen of Signor Vallini. Mr. Perry is connected with the Conservatory. He carried his part of the program satisfactorily. D. L. L.



The Piano and Library of Johann Orth, Musician and Missing Heir to the Austrian Throne

"He was a clever musician and wrote several ballets which were produced in Vienna. Owing to the uncertainty concerning his fate his residence has been kept intact just as he left it. His manuscripts may be seen on his piano; his library, with its rare volumes, some dating from the year 1000, is undisturbed, and his old valet, who was left behind, still continues in service and sees that his shaving set is always ready and his various uni-

that as the lesson proceeded and I approached the verge of tears he became correspondingly sarcastic. He had a most caustic tongue which, in my case, he made no effort to control.

"I remember that I played Spohr's Seventh Concerto for him and, of course, was so frightened that I didn't play it a bit well. When I finished he began to twit me on my performance and in defense I said, 'But I don't like Spohr!' I had in-

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New York, November 5, 1910

MISCONCEPTIONS OF ENGLISH OPERA

The New York *World*, in commenting recently on Victor Herbert's opera "Natoma," said that it is about as English as "Carmen" would be if sung in that tongue. The *World* further said that this fact illustrates a main difficulty with which the American composer of grand opera in English must contend, that if there is to be an American school of opera it must treat of American themes, and that the closer the composer sticks to a representative American theme the greater the art required to invest the everyday realism with romance.

It is impossible that the writer of this statement, based as it is on several misconceptions, can have given the matter sufficient thought.

An artist has the universe for his theme. It is no more necessary for the composer in America, in the upbuilding of a national school of opera, to take his themes from American life than it was for Turner, in building up a modern English school of painting, to draw his themes from English life. Many of Turner's best works are representations of Venice or imaginary scenes on the coast of mythological Greece, but no one would think of calling the result Italian or Grecian art, or anything but English painting—the English school. It is all in the point of view. A scene in China, represented on canvas or in tone, and done by an American in the modern American spirit, will be American art. No one will call Stillman-Kelley's "Aladdin" Suite Chinese art.

It is likely, however, that the congeniality of American scenes and events will inspire the poet and composer to some of the best operatic works which they will produce in this country.

The *World's* supposition that America is wanting in operatic themes sufficiently remote and romantic for musical treatment is not borne out by the facts. Anyone who will make a study of the curious and poetic legends with which early American life teems will find a source of supply of ideally congenial operatic material which is well-nigh inexhaustible. A couple of small volumes printed a few years ago, entitled "Myths and Legends of Our Own Land," will give an insight into this. But before looking further let someone give the legend of Rip Van Winkle, so rich in romance and significance, the operatic setting which it deserves.

AMERICAN MUSIC IN EUROPE

Herbert Antcliffe has a brief, but interesting little article in the November number of the *New Music Review* on American music in England.

Beyond the songs of Stephen Foster and musical comedy he says that, in England, Ethelbert Nevin is the best known American composer, and Edward MacDowell the most highly regarded. DeKoven's songs have won favor there; Parker is known by his "Hora

Novissima": Chadwick's "Melpomene" has been heard, and both Converse and Hadley have had occasional orchestral hearings in English cities.

The fragmentary knowledge of American music in England, as described by Mr. Antcliffe, is typical of a similar lack of knowledge in other foreign countries. Those countries, however, are scarcely to be blamed for this in view of the fact that America herself has little knowledge of her own composers. Let anyone ask the first man he meets who are the American composers and he will have a very different list named to him from that which would be given him by the second man of whom he asks the question. The third man will have a wholly new list. The systemization of the knowledge of American music in our own country is the first step toward the carrying of that knowledge abroad.

Works by American writers have done occasional good in this respect, but it yet remains for a new and adequate study of the subject to be made, something along the lines of Rupert Hughes's "Contemporary American Composers," but which gives a full account of the extraordinary activities in American composition since that book was written. Such a study will be of much benefit to Americans, and would be widely read in musical circles, and, incidentally, it would help remedy the foreign lack of knowledge of compositions by Americans, as well as give foreigners the impression that Americans have a higher regard for their creative musical art than they give others any reason to think they have.

A VOCAL COMMISSION

Frederick W. Wodell's letter in *MUSICAL AMERICA* of October 29 on "Why the profession of the vocal teacher is difficult to standardize" is tragically true in its observations and valuable in its suggestive thought. Mr. Wodell draws up a picture of the saturnalia in the world of the ideas of the vocal teacher's profession, that is worthy of Carlyle. It is difficult to imagine as many different sets of antipodes as are presented by those who express themselves on vocal art.

Immediate standardization would seem impossible in the face of this chaos. And as for legislation, it would have difficulty in finding anything to get hold of. The time may not be ripe for legislation.

Something, however, should be done. America has solved the problem of flying in a heavier-than-air machine; it should be able to further advance the civilization of the world by bringing some order out of this chaos of vocal theory. Would it not be a good plan to have a commission established for the purpose of making a comparative and synthetic study of methods of teaching the art of song, the commission to be composed of men of education, intelligence and prominence, capable, if not of completely solving the problem, at least of reducing it to its lowest terms. The whole matter would probably, by a process of comparison and elimination, settle down to two or three or perhaps four ideas. The numberless personal vagaries of the present would probably be found to be but one form or another of one of these basic ideas.

The commission should contain at least one lawyer or logician, to keep the argumentative aspect, *per se*, within bounds, and one common, everyday citizen, preferably a business man, to insist on all results being expressed in good plain Anglo-Saxon, devoid of over-technical or over-metaphysical frills.

On the finding of such a commission it is conceivable that practical legislation might be found possible, but not on the present evidence.

BOSTON AS A MANAGERIAL CENTER

It was a New Yorker who first called Boston "the abandoned farm," but that was in some dim past when Boston was concerning itself only with severe and classical matters, at least as regards art, and had not come to the point of possessing an opera house.

It comes as a natural evolution that with Boston's increased musical activities, it should need a managerial bureau on a large scale to take care of its artists, and of the places in the country that want these artists.

The Theodore Bauer Concert Bureau, which has just been established with headquarters at the Boston Opera House is, therefore, a logical step in Boston's musical growth. The new bureau will undoubtedly fulfill an important function, for it is scarcely practical in the long run for Boston's artists to be managed from New York at arm's length.

The auspices under which the new bureau starts, and the many prominent artists who are under its management, should assure it a substantial growth and an important place in American musical activities.

If, as it appears from current rumors for which the San Francisco papers themselves are responsible, the Metropolitan Opera Company is to share in the expense of building a one million dollar opera house for San Francisco, that city will become an important spot on the operatic map. The suggestion would appear to

have been made by Otto H. Kahn. The San Franciscans like big things, and this proposition would probably be big enough to please them. Local writers in San Francisco are prone to deplore the lack of proper attendance at many concerts, but that does not go to show that such an operatic scheme on a large scale there would not succeed.

How's this? Eugene d'Albert says: "I am a German, and I am proud to call myself one, and to be able to live and work for German art."

How about that, Mr. d'Albert? Have you not read the writings of the critics, and seen that there is no such thing as national art—that art is universal? Or do you prefer to stand with such children of error as Richard Wagner, who said: "Henceforth I dedicate myself to Germany and German art."

Clara Butt, in a recent London publication, has told "How to Sing a Song." If she really has done it, she is the woman of the age!

PERSONALITIES



Operatic Rehearsals in the Open

Here we have the unique spectacle of operatic coach and students going through a rehearsal of "Faust" in the open. The principals are Oscar Saenger, the vocal instructor, on the right, and Orville Harrold, the tenor. Another student completes the trio. Mr. Saenger was kept busy until late in the Fall at his Summer home on the shore of Penobscot Bay, Me., coaching some of his advanced students in the subtleties of standard operas.

Macmillen—Francis Macmillen's first violin was about the size of a man's hand and cost \$1.

Cottlow—Augusta Cottlow, the Chicago pianist, will make Berlin her home this coming year. She is looking forward to her big tour of America which is projected for the season of 1910-11.

Hinckley—While singing at the Royal Opera, Hamburg, Allen Hinckley held for two years the golf championship of Germany. During the month he spent in that city this Summer, in addition to studying several new operatic rôles, he won a gold cup at his favorite game, and despite rehearsals and performances in London last month he found time for some good games of golf near the city.

De Longpré—Paul de Longpré, the famous painter of flowers, who is now in California, is a composer of talent. He has recently recovered from a dangerous illness which attacked him while he was working on an opera comique on which he bases great hopes.

Schumann-Heink—Mme. Schumann-Heink and her eight boys and girls recently made a trip from their home at Tenafl, N. J., to Cleveland to witness the professional stage debut of the ninth child, Henry, in a play called "Nobody's Widow," of which Blanche Bates is the star. The son's rôle in the comedy was that of Baron Reuter.

Hertz—Frederic Delius, the English composer, is indirectly responsible for the coming to America of Alfred Hertz, the conductor of German opera at the Metropolitan Opera House. Mr. Hertz met Delius in Germany and afterwards conducted a concert of Delius's works in London. Maurice Grau heard this concert and urged Mr. Hertz to come to America so persuasively that two years later, as soon as his contracts permitted, he actually did come.

Tetrazzini—"I love America," said Mme. Tetrazzini, in Italy, lately, "not for the money I earn there, but because America and not Italy has made me what I am. I go back there with a strong feeling of deep love."

Clemens—By the will of the late Mark Twain (Samuel L. Clemens), the appraisal of whose estate at \$611,136 has just been made public, the entire amount goes to his sole heir, Clara Clemens, the former concert contralto, now the wife of Ossip Gabrilowitsch, the Russian pianist.

Dalmorés—The French baritone of the Chicago Opera Company, Charles Dalmorés, has the ambition to sing Wagnerian rôles in this country. He has been a successful *Lohengrin* at Bayreuth, and it is possible that he may sing *Parsifal* there another season.

FROM "MUSICAL AMERICA" READERS

Anent Early Musical Colleges

CHICAGO, Oct. 15, 1910.

To the Editor of MUSICAL AMERICA:

The book, "One Hundred Years of Music in America," on page 452, referring to the year 1889, has this to say:

"Ten years ago there was not a college of music or a conservatory of music in the country with a well-defined standard of graduation."

The inference is that there had never been such a music school up to 1879, "when the American College of Musicians was formed at a regular meeting of the M. T. N. A. at Cleveland."

I take issue. The Boston Music School, incorporated in 1857, had a "well-defined course" for graduation and was a commendable model for imitation. It was, *de facto*, a musical college in this, at least: It defined what studies must be included in the curriculum, and students to gain admission were required to pay a tuition to cover all of the prescribed studies and to study them. They could not study voice, or violin, with a two years' course or so in harmony, and graduate, as can be done now (1910) in many colleges and conservatories. Furthermore, there was at least one conservatory in Boston, two or three in New York, one or two in Cincinnati, one in Oberlin, and one in Chicago with "well-defined standards."

Again, from the same source, on page 460, I read: "This was the birth and beginning of the conservatory system in America," referring to the establishment of a musical institute at East Greenwich, R. I., in 1859, by Eben Tourjee. Again, in refutation, I bring forward the Boston Music School, organized in 1856, and which had an able corps of teachers, including B. F. Baker, John W. Tufts, J. C. D. Parker, Wulf Fries, J. W. Adams, William Schultze and S. B. Ball, supported by the following incorporators (1857): John Bigelow, Henry K. Oliver, C. H. Steadman, Samuel Hall, Jr., C. H. Chickering, William A. Reail, T. W. Bates, William A. Byrnes, D. S. King, Barney Cary and B. F. Baker.

Furthermore, the East Greenwich Institute was antedated twenty-six years by the Boston Academy of Music, with Lowell Mason as "the head and front of its offending." Not to compare the advantages offered by the academy with the aforesaid institute, it is beyond a peradventure that the Boston Music School was far superior in its faculty and course of study as prescribed. But these denials, by comparison, do not belittle the good work that was done by my friend of many years, Eben Tourjee from 1859 on, which culminated in forming and building such a noble institution as the New England Conservatory of Music; but he who would write history should deal in facts, not fancies or fictions.

In passing, the American College of Musicians should not enter this category, for it was not a music school, a college of music or a conservatory of music. It was an examining board having authority to

confer degrees—that was its fundamental aim and purpose. It encouraged the music student to prepare for the ordeal and indorsement of this board in any school, college, conservatory or with private teachers, whichever was chosen carrying no weight with the examiners, who did not know the candidate until after his markings had been made and submitted. But the statement of priority suggests ignorance or prejudice. Furthermore, I notice that Mathews, Elson, Ritter and some other claimants to musical history writing have entirely ignored the Boston Music School. By so doing, or not doing, they committed a sin of omission, and deserve censure for such an incompleteness of music history. Do they plead the statute of ignorance?

H. S. PERKINS,
(Author of "History of Music in the New England States.")

Rag-Time and the Classics

NEW YORK, Oct. 28, 1910.

To the Editor of MUSICAL AMERICA:

I see by your last issue that music teachers of Indianapolis have undertaken a serious consideration of "ragtime" composition. This is an interesting condition of affairs, as the vast majority of pedagogs have hitherto been in the habit of conjuring a whole category of woes upon the heads of those hapless creatures who ever had the courage to give evidence in their presence of even the most fleeting desire to countenance this abhorred species of musical degeneracy.

The Indianapolis teachers have done well. Not that I am at all an advocate of the stuff, but that it seems to me that to cure a reputed evil requires patience, and a more or less careful survey of its salient aspects. It was, therefore, a happy idea to place side by side with Mendelssohn's "Spring Song" and Rubinstein's Melody in F the "popular" perversion of them which have for some time been in vogue, and which made it far easier for the novice to recognize the beauties of the original.

I think that if anyone will take the trouble to observe, he will notice that a marked number of much maligned "common people" experience a preference for those very portions of the "Mesmerizing Mendelssohn Tune" and the "Loving Melody Rubinstein Wrote" which are most closely related to the original "mesmerizing tune" and "loving melody." For such, in that case, these examples of ragtime have been of some purpose. Now if it becomes possible to draw the uneducated to the best class of music through the distortion of some famous themes, the things have their justification. But this is taking a rather idealistic view of them. "Ragtime" does its most efficient service under conditions like those to which the Indianapolis teachers subjected it, namely, when it further glorifies standard works by immediate contrast with its own shortcomings.

H. FRESBEY.

That is Mozart." And he kissed it more reverently and so on.

"And where," said Hanson, "is the stone representing De Pachmann?"

De Pachmann replied: "The stone that should represent him is so rare, so precious and so wondrous that it has not yet been found!"

A certain humorist, to wit, Rosenthal, relates the *Telegraph* further, was giving a toast to De Pachmann and to Kreisler.

"I drink," said he, "to the two greatest of musicians. To De Pachmann, the master of the piano."

De Pachmann arose and bowed.

"I drink also to the health of him whose name lives forever in our memories as an unapproachable and giant figure"—Covered with blushes, Kreisler arose to bow.

Without moving a muscle of his face Rosenthal concluded, "I drink to Beethoven."

Mignon Nevada Scores London Success

LONDON, Oct. 26.—Mignon Nevada, the American prima donna, daughter of Emma Nevada, scored an emphatic success as *Gilda* in "Rigoletto," at Covent Garden last night. This was her first appearance here, and the audience and the critics were enthusiastic. Marguerite Lemon was again ill, necessitating an alteration in the program.

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MUSIC OF PUCCINI'S "GIRL"

It Is Characteristic of Its Composer in Its Close Union with the Text

This part (the title rôle in Puccini's "Girl of the Golden West"), which will be sung by Destinn in the New York production, is, of course, the rôle and the keynote of the entire opera, although as *Johnson*, alias *Ramirez*, Caruso will have a rôle worthy of his talents, and Amato will have a strong one as *Rance*, the sheriff.

The opera has no female chorus, the male element dominating, but in turn this is dominated by *Minnie*. The music for the sheriff (a baritone) is strongly characteristic of the harsh, coarse and nervous man, and possesses the general Puccini earmarks, particularly in the powerful union of music and text, which will make of this work a unique musical creation in itself, indicating more completely and forcefully than ever the composer's tendency to dramatize the word and to signify the soul by the plasticity of sound.

The first act is one dear to the heart of Puccini, who sounds well the note of longing. It represents the men far from home seized with nostalgia—known to us as that dread disease, homesickness. While at the cards they sing first the camp songs, then songs from home, until they are all sobbing, and lost in memories of the past. Among the interesting and beautiful portions of the opera may be mentioned the finale of the first act, in which is described the growth of affection among the rough miners for the crude but innocent "Girl." Another in which centers perhaps the great interest of the second act is the duet between *Johnson* and *Minnie*, in which the most dramatic and strongest accents of human nature are sounded. This is moving in its realism, yet replete with elemental simplicity, into which Puccini has put his full powers of expression with music that is winsome, yet palpitating with that force and fire which have made of him the most

dramatic writer of the present day.—Emilie Frances Bauer in New York *Evening Mail*.

"The Old-Fashioned Singer"

[Frank L. Stanton in the Atlanta Constitution]

I know it's fashionable for to have the op'ry "grand,"
With thirty-odd musicians a-playing in the band.
They sing in furrin languages—they do their singin' best;
It's notes that have the frills on—it's music fancy-dressed.
When they talk about Grand Op'ry, I'm wantin' for to say
Old-fashioned music beats it, to my thinkin' any day!
And I reckon we'll have singin' that's the sweetest and the best,
While a thrush's song comes tinklin' through a woodland sweet with rest.

Francis Rogers's Recital Program

Francis Rogers, the baritone, will offer the following program at his annual recital in Mendelssohn Hall, New York, on November 10, at three o'clock, with Isidore Luckstone at the piano:

"Come and Trip It," "Ombra Mai Fu" (from "Xerxes"), Handel; "Lungi Dal Caro Bene," Sarti; "Mary of Allendale," Hook; "Air from Oedipe à Colone," Sacchini; "An Eine Asol-sharte," "Wie Komm' Ich Denn," Brahms; "O Wende Night," Reidel; "Waldesgespräch," Jean-sen; "The Favorite Nook," Mendelssohn; "Love's Festival," Weingartner; "Now That Thou Leav'st Me Alone," Tchaikowsky; "Contemplation," Widor; "Cattle Song," Old French; "Le Miroir," Ferrari; "Vive Henri IV!" Old French; "Shepherd, See Thy Horse's Foaming Mane," Hungarian; "In the Time of Roses," Reichardt; "Invictus," Bruno Huhn; "The Foggy Dew," "The Red-Haired Girl," Irish Harpers' Songs; "Young Tom of Devon," Russell.

While two of Clara Butt's singing sisters have taken the name of Hook and are known professionally as Ethel and Pauline Hook, the youngest has elected to be known as Hazel Gray.

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THE SUPREMACY OF THE WALTZ

NO national dance has achieved the world-wide popularity of the waltz, which is of German origin. The old Deutsche Tänze are no longer danced, except perhaps among the peasants of Germany, and composers now follow the path first opened up by Weber in his "Invitation to the Dance." It was this tone-poem in dance form which made the valse of Chopin possible, and it is to the influence of this idealization of the old German peasant tanz or waltz that the waltz has to-day its enormous popularity.

The French minuet, the Spanish fandango, and the Hungarian czardas, for instance, are now only employed for the sake of local color, or for their historic interest. They are in no sense of the word international as the waltz is. But though the waltz has now become a kind of international musical form of speech, it by no means follows that the waltzes of every nation are alike in manner and word. The temperamental differences of composers of various nationalities are manifested in many ways so that there is now quite a distinct style for each national waltz. These national differences are clearly heard in the three unusually interesting waltzes recently published by Chappell. In "Phryne," by Pedro de Zulueta, we see the odd rhythms in the melody which are directly traceable to the Malaguenas of the Moors of Andalusia. Spain banished the Moors with their language and their religion, but the strong influence of Moorish music is felt still in all Spanish dances. And though the Spanish composer, Pedro de Zulueta, has cast his composition in German form, yet the Moorish features and

the Spanish temperament are still in evidence. The accompaniment is German, but the melody is a lineal descendant of the Malaguenas. Julian W. Kandt, the composer of "A Dream of Cleopatra," is a Hungarian, and we are not at all surprised to find the influence of the Hungarian style in his work. The Hungarian in "A Dream of Cleopatra" is certainly less marked than the Spanish is in "Phryne," but it is there. Those who know the czardas with its slow lasso and its rapid tris will recognize in the "con espressione" in C Minor and the "brillante" in E Flat Major of Julian W. Kandt's "A Dream of Cleopatra" the same method in miniature that Liszt employed in constructing his famous Hungarian rhapsodies. In the Valse Lente, "Moments Intimes," by Willem Buse, we find a good example of the French spirit. The first four measures of the melody of the valse, with their hovering about the discords of the major seventh and the added sixth, are characteristically French. Then the measures twelve to sixteen contain a phrase that might almost be taken bodily from "Le Cygne" of Saint-Saëns—notice particularly that leading tone in the melody, with the dominant seventh chord, rising to the third of the tonic chord. That is a thoroughly French peculiarity, as much as the leading tone descending to the fifth was a Grieg characteristic.

Among these waltzes—or rather, valse, as they are usually called to-day—it is strange if there is not at least one that will please. Since the days of Waldteufel and Johannes Strauss the most popular waltzes have by no means come exclusively from the land that originally gave the world that fascinating dance form.

LECTURES ON MUSIC HISTORY

Miss Atwood, of Fox-Buonamici School,
Gives First of Series of Talks

BOSTON, Oct. 31.—The first in a series of thirty lectures on the history of music was given last Thursday afternoon at the Fox-Buonamici School of Pianoforte Playing by Caroline Atwood, who has just returned from a four months' European tour. Miss Atwood is a member of the faculty of this school and her lectures on music history are of surpassing interest. During the lecture she mentioned a number of interesting features of her European trip, during which she met many prominent musicians and spent considerable time in research. Miss Atwood's lectures are illustrated from time to time by assisting vocalists and instrumentalists. They will be given on Thursday afternoons during the season.

The first assembly of advanced pupils of the school took place Saturday morning. These assemblies are held once in five weeks during the school year and every pupil is expected to play the latest exercise or composition on which he is working. Then follows an informal discussion by the directors of the school. Plans are being made for a pupils' recital to be given in December. D. L. L.

Sedalia, Mo., to Import Distinguished Artists for Recitals

SEDALIA, Mo., Oct. 29.—The Ladies' Musical Club of this city, under the direction of Mrs. W. D. Steele, who, by the way, has just returned from a trip around the world, has begun its Fall and Winter season with a large membership, its chorus being particularly well balanced. Among the artists engaged is Busoni, the pianist, who comes January 31. The club has also arranged for the appearance here of the St. Louis Symphony Orchestra, under the direction of Max Zach. Altogether the musical outlook is exceptionally good, and lovers of music here are much elated. R. P.

Amateur Orchestra for Atlanta

ATLANTA, Ga., Oct. 29.—An amateur orchestra, conducted by Erwin Mueller, has been announced as a feature of the concert plans of the Atlanta Musical Association, under the auspices of which the Philharmonic orchestra concerts and a number of artist concerts will also be given. Mrs. John Lamar, herself a solo singer, will have charge of the educational conferences to be continued by the association this year. L. B. W.

HIS MOST MODERN WORK

Puccini's "Girl" More Vigorous Than
His Other Operas, Says Toscanini

Conductor Toscanini, of the Metropolitan Opera House, already knows the score of "The Girl of the Golden West," and says it is flooded with the kind of melody with which Puccini has already captivated opera-goers. During the Summer Mascagni played his score for the maestro, and later the maestro played it for Puccini. Toscanini knows every note and shading in the score and is confident of the opera's success.

"There are new things in the music," Toscanini says, "above all, exquisite new timbres, tones and colors—in the instrumentation. It has more vigor, more variety, more masculinity, than the orchestration of the composer's earlier operas. It is more complex. In one word, it is more modern. Just here and there some chord or phrase reminds one vaguely of Debussy. In the opening act, as you may remember, Puccini has introduced a theme which may be called American. At all events, it is American in character. But he has not attempted, as a rule, to put 'local color' into his work."

"The librettists have, of course, made certain changes in the original play, to suit the purpose of the composer. Something has been added to the first act. Something has been taken from the last act."

"Thanks to these changes, the drama has been largely idealized, uplifted, strengthened. But, in the main, it has been kept as it was planned by its American authors. And the music which Puccini has written for it has respected its original character."

Clara and David Mannes Open Season

Clara and David Mannes opened their seventh season of sonata recitals early this year with engagements for October in Ridgefield, Conn., Cedarhurst, Rye, Pelham and Montclair. An interesting feature of their New York concerts, the first of which occurs at the Belasco Theater on November 20, is that the entire second balcony has been sold out to the Eclectic Club, one of New York's most interesting organizations.

Amy Hare Joins Staff of Klindworth-Scharwenka Conservatory

BERLIN, Oct. 19.—The English-American pianist, Amy Hare, has been appointed teacher in the piano department of the famous Klindworth-Scharwenka Conservatory of Berlin. She entered on her duties on October 15. O. P. J.

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TO PERPETUATE THE IRISH FOLK SONG

Mrs. C. Milligan Fox's Efforts Have Unearthed Rare Specimens of Old Ballads

LONDON, Oct. 17.—Mrs. C. Milligan Fox has returned from Bangor, County Down, Ireland, prior to her American lecture tour wherein she will give a series of discourses on the Irish folksong in its different phases. Mrs. Milligan Fox was one of the founders of the Irish Folksong Society, of which the Earl of Shaftesbury is president, and she has shown a wonderful enthusiasm in her efforts to unearth rare specimens of these old ballads.

Very soon a book will appear from her pen on "The Bunting Papers and Memoirs of the Irish Harpers." Mrs. Fox is peculiarly fitted to write on the Bunting papers, as she possesses a most complete collection of Edward Bunting's manuscripts, including his notebook, which contains many ancient melodies taken down from the wandering harpers at the end of the eighteenth century.

It is curious to note that even to-day there are many songs sung among the Irish peasants which, so far as we know, have never been written down, and Mrs. Fox is carrying on the work of Bunting in traveling about Ireland to make records of these melodies.

Grieg in the North, Farwell and his colleagues in America, Brahms in Northern Germany and a group of young men in England have done the same work as Mrs.



Mrs. C. Milligan Fox, Conferring with Irish Peasant in Search of Folk-Song Material

Fox, or, rather, have had the same object in view, the perpetuation of the "folk" spirit in our musical literature. The quaint picture which appears on this page was taken last Summer on one of Mrs. Fox's collecting journeys. It gives a very good idea of the sort of people she appeals to in search of these ballads.

EMERSON WHITHORNE.

New Puccini Opera the Composer's Best, Declares Caruso

Caruso predicts high artistic success for Puccini's new opera, "The Girl of the Golden West," according to a Munich interview which the New York Times reproduces. Caruso says that the score, in every respect, is a distinct advance over anything that the creator of "La Bohème" and "Madama Butterfly" has ever done. The composer, for the first time, has almost completely abandoned the leitmotif idea which is so conspicuous in all his other works. The one "motif" of the lover (Caruso's rôle), which occurs in every ensemble, consists simply of five notes, C, D, E, F and G, in rotation and in counter-rotation. Through the rhythmical blending of these simple tones in three-four time,

Puccini, according to Caruso, has attained marvelous results. The entire score has caught the local American color admirably, and the rough atmosphere of the mining camp has not interfered in the slightest respect with the artistic scenario.

Detroit Audience Applauds Connell

DETROIT, Oct. 25.—Horatio Connell's rich baritone voice was the magnet to attract a large audience to the opening concert of the Harmonie Society last night. The New York singer appeared to marked advantage in Loewe's quaint song, "Tom the Rhymer." His renditions of Tchaikowsky's spirited "Nur wer die Sehnsucht Kennt," and "Röslein dreie," by Brahms, were also particularly enjoyed. The concert was opened by the Thomas overture, "Mignon," fol-

lowed by the mixed choir and the orchestra in "Frühlings-Botschaft," by Gade. Numbers by the male and female chorus and the orchestra completed the program. Gertrude Heinze was Mr. Connell's accompanist.

ENGLAND'S "GRAND OLD MAN"

In Music He Is Dr. Cummings, Whom Mendelssohn Once Patted on Head

[From the New York Evening Post]

The "Grand Old Man" in musical England to-day is Dr. W. H. Cummings, who recently resigned his position as principal of the Guildhall School of Music after holding it fourteen years. He was born as long ago as 1831—four years after Beethoven's death. In 1847 he sang at Exeter Hall in the first performance in London of Mendelssohn's "Elijah." It is related how that composer, at the close of the performance, sought out the lad, and, patting him on the head, inquired his name, and, taking Cummings's program from his hand, wrote his own name upon it as a memento.

Dr. Cummings has twice toured America successfully, and he succeeded Costa as conductor of the Sacred Harmonic Society. For seventy years he has been before the public as a singer, or performer on some musical instrument, teacher, and writer on musical subjects. He is considered by many the greatest British authority on Handel and Purcell, and he possesses a magnificent antiquarian musical library. Among his literary efforts are a life of Purcell and a biographical dictionary of music.

Effect of Perfumes on the Voice

[From the London Globe.]

According to a well-known Viennese doctor, perfumes have a great effect on the voice. In this connection he recalls the experience of a celebrated singer who had received from a friend a large bouquet of Parma violets. Before appearing in her scene she took a deep breath of the fragrant scent, and to her surprise upon going on the stage found herself unable to sing a note. This authority is of the opinion that all strong scents should be avoided by singers, as they exercise influence on the vocal cords more or less marked according to the subject.

Macmillen's New York Program

After an absence of three years, Francis Macmillen, the violinist, will give a recital at Carnegie Hall, New York, November 6, playing this program:

Concerto in D Minor, Wieniawski; Chaconne, Bach; Meditations, Glazunow; Minuet, Mozart; Mazurka, Zarzky; Introduction and Rondo Capriccioso, Saint-Saëns; "Ave Maria," Schubert-Wilhelmj; Moise Fantasia (for G string alone), Paganini.

Pepito Arriola Begins Recital Tour

Pepito Arriola, the famous boy pianist, who created a sensation in musical circles last year by his artistic concert work, playing the Baldwin piano, started for San Francisco last week, to give his first recital of a tournee throughout the United States.

TORONTO SEASON IS IN FULL SWING, NOW

Agitation for New Auditorium for Recitals—Another "Cousin of Caruso"

TORONTO, CAN., Oct. 29.—This city is gradually assuming the active pace of a full-fledged musical season. Individual artists and trios, orchestras and choruses are swinging into line with a sense of good-natured rivalry that presages perhaps the best Winter of music which Toronto has enjoyed in many years.

The first concert of the Toronto Symphony Orchestra, in Massey Hall, with Mme. Gadske as soloist, met with that complete share of success which Toronto occasionally gives to those whom it has officially taken into its affections. The ever-growing demand among the masses of people here to hear orchestral music has resulted in a plan for a series of popular concerts in Association Hall, the first of which occurs on October 29. The soloists are local men; Frederic Nicolai, a 'cellist of marked ability, and Percy Hollinshead, tenor.

A distinct gain to the musical personnel of the city is MacLean Borthwick, formerly a prominent baritone of Glasgow and now a member of the teaching staff at the Conservatory of Music.

William Galbraith, one of the pioneer organists of Toronto, has been appointed musical director of College Street Baptist Church.

A well-supported agitation is being carried forward here for a new medium-sized concert hall for recitals and small concerts. This season the need is more deeply felt than ever.

Toronto boasts of another "cousin of Caruso." This time it is Agostino Caruso, a young fruit merchant who has been "discovered" by Signor Vegara, a local teacher, and introduced at his annual recital. Agostino goes on tour shortly, with engagements on several Lyceum circuits.

Barnaby Nelson, late soloist of the Jessie MacLachlan Concert Company, is remaining in Toronto this season to further perfect his studies.

It may contain a grain of suggestion for visiting artists to know that when Mme. Melba was in Edmonton recently she declined to sing the National Anthem at the close of her program, bringing upon her head the next day the wrath of local journalism. The diva claimed that she had not practised the anthem but this did not assuage a certain section of local antipathy. The Melba concert brought \$6,000.

The brightest spot in many weeks of entertainment was the appearance at Massey Hall last Thursday afternoon and evening of Anna Pavlova and Mikail Mordkin, with their company of Russian dancers and a large orchestra. The local reception was wonderfully enthusiastic. R. B.

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CHURCH MUSIC AND THE USE OF THE TREMOLO

THERE was at one time an eminent vocalist worshiped by the Parisian public, says a writer in *The Westminster*, of Philadelphia. His voice was beautiful in quality, faultless in intonation, and absolutely steady in emission. At last, however, he began to grow old. With increasing years the voice commenced to shake. But he was a great artist. Realizing that the tremolo was a fault, but one which could not then be avoided, he brought his mind to bear upon the problem before him. As a result, he adopted a style of song in which he had to display an intense emotion throughout. Since in life the voice trembles at such moments, he was able to hide his failing in this way by a quality of voice which appeared natural to the situation. The Parisians did not grasp the workings of his brain and the clever way in which he had hidden his fault. They only heard that in every song he sang his voice trembled. At once, therefore, they concluded that if so fine an effect could be obtained, it was evidently something to be imitated. Hence the singers deliberately began to cultivate the tremolo. The custom grew and grew until it became almost a canon of French singing.

The tremolo in an organ is pleasing and effective if there be not too much of it—which there often is. It is produced, not by steady air pressure, but by interrupted air pressure, or air waves passing from the bellows through the pipes. The sounds, however, are always "on the key." But the human bellows, the lungs, have not the mechanism to produce such air waves. Vocal tremolo is produced by muscular or nervous action, or both, in the larynx, shortening and lengthening the vocal cords, which change in length involves a constant change of key.

Yet it must be confessed that in solo singing, where the sentiment of hymn or song seems to call for it, a slight trembling of voice, as expressive of emotion, is impressive and pleasing; but where it is done

merely mechanically, in cold blood, and almost constantly, as is often now the case, it is far, very far, otherwise. But when a tremolo quartet gets in its work, each singer by a separate and constant change of key contributing to a conglomerate quadruplex discord—ah! that produces misery! Its effect upon one with aural delicacy is enough to cover this whole page with horrific exclamations—points.

A recent visitor at *The Westminster* "Open Hearth" expresses the feeling of not a few when he says: "I was present at the church funeral of a good millionaire. They had a 'crack' quartet and all four had the 'wabbles'; and as they could not wobble in unison, they wobbled independently. At no moment, after initial tones, were they all on the one key, and at every moment some of them were off the key. It was hair-raising; but it was a very Eiffel Tower of 'high art,' I suppose. I verily believe if I had been in that casket I would have been uncontrollably tempted to get out and throw at the singers something harder than the flowers on the coffin. Oh, it was just awful! And that kind of music is rendered, or rended, every Sunday, and more."

With the tremolo style of singing goes a mal-enunciation of words that renders them unintelligible. Some one has recorded a singer's "Ye nightlv pi tehmy moving ten ta da ysmar chneare rome," as a rendering of Montgomery's "Yet nightly pitch my moving tent a day's march nearer home!"

How much of solo and quartet—less of chorus—singing is in an unknown tongue! Singing evangelists—like Bliss, McGranahan, Sankey, Alexander, and others—have been such powerful coadjutors of the evangelistic preacher because of their musical elocution, the sentiments they have sung being comprehended as well as though the words had been simply spoken, utterance being reinforced with the power of melody. And why should it not be so in all church singing?

"Something slower. I can't chew my food properly in waltz time."—*Washington Herald*.

"Brown has given his wife a handsome piano-player and now—"

"Well?"

"She puts on an awful lot of airs."—*Boston Transcript*.

Teacher—What is a "trill?"
Pupil—A note that wiggles.—*Cincinnati Courier*.

A little colored girl appeared on one of the city playgrounds the other day, accompanied by two pickaninnies, who, she explained, were cousins of hers, visitors in Newark.

"What are their names?" asked the young woman in charge of the playground.

"Aida Overture Johnson and Lucia Sextetta Johnson," the girl answered. "You see, their papa used to work for a opera man."—*Newark News*.

"I'm so sorry about it, but my husband actually hates music."

"How strange."

"Isn't it? His prejudice is so strong that he has to jump up and leave the theater whenever the orchestra is playing an entr'acte."—*Cleveland Leader*.



Oscar Hammerstein, in the smokeroom of the *Lusitania*, praised America by contrast with Europe.

"They have to admit in the Old World," said the patriotic impresario, "that we've got them beaten on every count. Talk to them about the matter, and they can only quibble."

"Oh, yes," said an English banker to me the other day, 'you've got a great country, the greatest country in the world—there's no denying that.'

"Then he gave a nasty laugh."

"But look at your fires," he said. 'Your terrible fires are a disgrace to mankind.'

"Oh, our fires," said I, 'are due to the friction caused by our rapid growth.'

"Waiter, ask the orchestra to play something different."

"Any particular selection, sir?"

Music in Dallas's Big Celebration

DALLAS, TEX., Oct. 24.—For two weeks, from October 15 to 29, inclusive, the city of Dallas knows no talk of little else save its State Fair. This is its twenty-fifth anniversary. In the new Coliseum, seating capacity 6,000, there are two concerts daily by Thavius's Band of fifty pieces, Russian, with Anna Woodward, soprano, and Max Bing, baritone, as soloists. Friday was Kidd-Key Day, meaning that everything was turned over to Mrs. Kidd-Key, president of the Kidd-Key Music College of Sherman, Tex., and her corps of teachers and scores of pupils. Carl Venth, formerly of New York, director of the violin department; Philip Tronitz and Pettis Pipes, of the piano department, gave an informal

reception at the studio of Harriet Bacon MacDonald.

The Watkin Musical Agency, Will A. Watkin president, Robert N. Watkin secretary, which from 1902 to 1909 brought the big musical attractions to Dallas, is interesting itself this year in local artists for Dallas and vicinity. H. B. M.

Metropolitan Company to Sing "Madama Butterfly" in Albany

The Metropolitan Opera Company will sing "Madama Butterfly" in Albany, N. Y., on November 15, one day after the opening of the Metropolitan with "Armide." Geraldine Farrar, Mr. Scotti and Mr. Martin will be in the cast and Toscanini will conduct.

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A MUSICIAN'S APPRECIATION OF THE "PASSION PLAY"

By Mrs. Stacey Williams

The Passion Play was the one absorbing topic among foreign tourists this Summer. Like Mark Twain's ubiquitous youth whose ever-recurring question was, "Been up the Rigi yet?" every traveler on the other side assails one with "Have you seen the Passion Play?" To go abroad and not see this marvelous representation would be to miss the most interesting and unique experience the trip could afford. However, of the many representatives of the press I met while there, there was not one who felt he could fairly or adequately describe the production or find words which might portray something of its significance to the outside world.

The musician cannot criticise because, forsooth, there is no music from his stand-

point. Those simple villagers, in their motley-hued garments, who so unpretentiously file across the stage and chant their sad little story, are obviously as unaffected and sincere as little children. Criticism is disarmed at the outset. The Passion Play is not in any sense operatic, as many are inclined to expect from the fact that music, vocal and orchestral, form such an integral part of the production. No music accompanies the action at any time, but the chorus, numbering anywhere from thirty-five to forty men and women, march on from either side of the stage in the intervals between the many scenes, and sing their simple rhymes explanatory of the tableau and action to follow. The musical setting is highly appropriate and, it is only just to say, good. They are not artists, any of them, and yet one and all of them are artistic, if to have a fitting sense of what is expected of them, collectively and individually, and to fit smoothly and unobtrusively into the general mosaic, may be said to be artistic.

The ensemble is telling, and while each

member of the chorus has some solo work to do it is so interwoven, so much a part and parcel of the unstudied simplicity which characterizes the entire performance, that the individual is overlooked and only the "story" is heard and understood. And now, in speaking of this "story" it is impossible to dismiss the subject without some reference to the dramatic aspect of this great tragedy. Contrary to expectation, the "Crucifixion" was not the scene which most moved the vast audience. The scenes preceding—the parting of Jesus with Mary, his mother; the patient figure of the "Christ" as he is led to and fro, from trial to judge, from torture to tribunal and finally to death, and, most pathetic of all, the scene where Mary and John, looking for Jesus in Jerusalem, meet him staggering under the cross toward Calvary—those are scenes to linger forever in the memory. Never could the "Lesson" be set more strongly and reverently before the people. Men and women sobbed aloud, and many left unable to witness the crowning injustice of the crucifixion.

The closing tableau, the "Ascension," lifted the pall of gloom, and as the crowds poured silently out from the many exits each tear-stained face wore a new look, as though something of understanding had come with the dawn of that Resurrection morning.

Who could cavil at the Passion Play? Who could sit down and with tongue or pen mercilessly attack the simple, unpretentious efforts of a simpler, more unpretentious people? With them it is a religious rite, the fulfillment of an oath, and any one who has lived among them knows with what earnestness and sincerity of purpose they enter into the enactment. Let the critic busy himself elsewhere and leave to those who feel the need of the spiritual uplift the play affords the privilege of an unprejudiced, and therefore unalloyed, appreciation.

Marguerita Sylva Arrives

Marguerita Sylva, who is to be a member of Dippel's Chicago Opera Company, arrived in New York October 26, on the *Oceanic*. She coached under Puccini last Summer and sang *Carmen* at Beziers, near Toulouse, in France, appearing in an ancient stadium before an audience of many thousands.

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"HOME SWEET HOME"

"HOME Sweet Home," while English in sentiment and feeling, was, curiously enough, written by an American dramatist and actor, John Howard Payne, and was introduced for the first time in his opera, "Clari, the Maid of Milan," May 8, 1823, at Covent Garden Theater, London.

The music was by Sir Henry Bishop and was said to be an old Sicilian air, disinterred and rearranged.

Payne, as far as can be gathered, wrote the words one dreary day in October while he was far from home in Paris. The original poem was in four verses. As introduced into the opera only two were used.

Bishop, who composed five other musical numbers for "Clari," wrote "Home, Sweet Home" before the creation of the opera and with no thought of its use therein. He had been engaged by the firm of Goulding, D'Armaine & Co., of London, to edit a collection of national melodies of all coun-

tries. In the course of his labors he discovered that he had no Sicilian air, although one had been advertised. He hurriedly wrote the melody in question to fill the gap, using the Payne words in the making. The Philadelphia Record says that "no common poet ever received more enviable compliment than was paid John Howard Payne by Jenny Lind on his last visit to his native land. It was in the great National Hall in the city of Washington, when the most distinguished audience that had ever been seen in the capital of the republic was assembled. The great singer entranced the vast throng with her famous "Casta Diva," "Flute Song" and "Bird Song," but the great feature of the occasion was an inspiration. Suddenly turning her face to the part of the auditorium where Payne was sitting she sang "Home, Sweet Home" with such pathos and power that a whirlwind of enthusiasm and excitement swept the audience off its feet.

HARVEY PEAKE.

TO LEAD MACDOWELL CHORUS

E. G. Hood, Nashua (N. H.) Musician,
Accorded High Honor

NASHUA, N. H., Oct. 24.—Mrs. Edward A. MacDowell, of New York, widow of the American composer, was in this city Saturday in conference with E. G. Hood, the result being that Mr. Hood was engaged as the conductor of the MacDowell Memorial chorus at Peterborough. This chorus, which was the nucleus of the Peterborough pageant of a few weeks ago, has been endowed and put on a permanent financial basis.

Mr. Hood, who is a Nashua musician, will have an orchestra and the best solo singers, as well as a chorus of seventy-five voices under his direction. A Midwinter concert and Summer festival will be made a regular institution by the association.

Sibyl Sammis MacDermid Reappears in Chicago Concert

CHICAGO, Oct. 31.—The third pianola piano recital was given Tuesday in Music Hall, with James G. MacDermid at the pianola piano, and Mrs. Sibyl Sammis MacDermid, soprano, as the assisting artist. This was the first appearance of Chicago's distinguished cantatrice since her successes last Summer in the East, and she was in excellent voice. Her singing of the aria from Massé's "Paul and Virginia" was given with such fine temperament that one wishes she could be heard in the wider range of opera. She also sang her husband's fine ballad, "My Love Is Like a Red, Red Rose," Chaminade's "Silver Ring," and Frank Van der Stucken's "Come with Me a Summer's Night." The accompaniments on the Aeolian were wonderfully sustaining and sympathetic.

Opera in English a Patriotic Cause

[Anne Gordon Hogan in the Philadelphia Record]

Other considerations of the subject have not included the questions of national pride and patriotism. In all other respects Americans are for America. In this direction alone (the presentation of grand opera in foreign languages) do we seem to sink our merit in the worship of an unworthy fad. Why should we acknowledge an inferiority which does not in fact exist? Why should we submit in this department of art to the control and domination of a foreign art not one whit more capable and meritorious than our own? Why should opportunity be given, with such lavish hand, to foreign artists, when our own are as fully capable? Is it not a reproach to the true spirit of Americanism?

One Foreign Artist's Experience in Singing Opera in English

"Do you like my pronunciation of English? You remember that when I first came to America I could not speak in the vernacular at all. Three years ago, even, my vocabulary was limited. But I do speak English well now, don't I? It is a beautiful language and easy to sing, far easier for me than French, for instance. I am proud to sing to Americans in their own tongue."—Emma Trentini, star of Victor Herbert's operetta, "Naughty Marietta," in an interview with the New York World.

INTERESTING ORGAN PROGRAM

John Hermann Loud Opens Recital Season in Boston

BOSTON, Oct. 31.—John Hermann Loud, the organist, opened his concert season last Monday evening with a brilliant performance of a widely varied and interesting program. Mr. Loud has gained an enviable reputation because of the catholic taste he displays in making up his programs. This was the first in a series of three recitals which he is giving at Park Street Church, using the new organ which was installed during the Summer. The dates for the coming concerts are November 15 and January 24. The program last Monday was as follows:

Fourth Organ Sonata, Mendelssohn; Second March Nuptial, Guilman; Romanza, Opus 17, No. 3, Parker; An Irish Fantasia, Wolstenholme; Prelude and Fugue in A Minor, Bach; Wedding Song in F, Stebbins; Allegro Grazioso, Hollins; Allegro Cantabile, from Fifth Symphony, Widor; Scherzo Symphonique Concertant, Lemmens.

The Guilman number is included in opus 90 of this composer, a copy of the entire collection of this opus number having been presented to Mr. Loud last Summer by the distinguished composer when Mr. Loud visited him in Europe. The beautiful antiphonal chords of the Romanza were played in Mr. Loud's most approved manner. He gave a charming reading of the Irish Fantasy, which has been much played during the past year in England and which was played by Fricker, the well-known English organist, in a concert at Leeds (England) Town Hall last Summer. The difficult Bach Prelude and Fugue was played without a flaw and furnished a striking contrast to the sweet melodies in the "Wedding Song," which followed. The Scherzo of Lemmens furnished a brilliant ending. D. L. L.

The Latest "Musical Comedy"

"The Girl in the Taxi," at the Astor Theater, like so many of its predecessors, is but another luminous instance of the "uptown" belief that life is lobster!

It is but another shining example of the pictorial idea that happiness lurks in the lobster palace; that love and joy and exuberance of spirits are but a question of "Come where the booze is dearer." . . . It may be said in perfect truth that "The Girl in the Taxi" is less harmful than the stale champagne that it suggests. . . . It is not a musical comedy, which is something in its favor. The cub sings a couple of songs to a pianoforte accompaniment. Had there been any music in it, it would have been "reminiscent." I can almost hear it: I can imagine who would have "composed" it. There would also have been a pony ballet. We were spared all that.—Alan Dale in the New York American.

Boy Choristers Miss Opportunity

Fifty boys with good voices and musical aspirations have been advertised for in connection with the performance of "Parsifal" to be given at the Metropolitan Opera House Thanksgiving Day. Five hundred applicants for the places were expected, but, to the astonishment of the management, only ten boys appeared.

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UNION OF TWO METHODS

That Is What Former New York Singing Teacher Now in Berlin Advocates

BERLIN, Oct. 20.—Another American has been added to the army of those who are making Berlin the European center for teachers of music. He is Max Wertheim, of New York, and he has decided to make this city his permanent home. Berlin thus acquires an earnest advocate of the Stockhausen method in teaching singing.

A union of the old Italian school of *bel canto* with the present broad declamatory style of the German school is what this method aims to bring about. Julius Stockhausen was one of Mr. Wertheim's teachers, and so were Joseph Hauser and Lamperti, Herman Zuppl, the German *musikdirektor*, and the opera prima donna, Rosa de Ruda, herself a pupil of the renowned Rubini, the tenor. Mr. Wertheim himself had wide experience as a concert and grand opera tenor, and considers his success due to the method he swears by. Many of Mr. Wertheim's old pupils in New York have followed him here.



Max Wertheim

Operatic "Storms" of Former Days

[From London Tit-Bits]

In old operatic days, when waves had to be represented upon the Covent Garden stage, some scores of boys were engaged to lie upon their backs, and, with legs in the air, to kick about an enormous sheet, the upper side of which was painted sea-green. When an extra big billow was needed, the boys were instructed to run across the stage with their heads pushed well up against this sheet. As the "sea" rose, and the "storm" raged, and the "lightning" flashed, and the "thunder" rolled, clouds of dust used almost to choke these youthful wave-makers, some of whom, spluttering and coughing, would in consequence attempt to run out to get a breath of air. Such attempts were frustrated by men who stood on either side with pitchforks!

Paris Managers at Odds

PARIS, Oct. 25.—Jules Claretie's continual procrastination in the matter of announcing the exact time of his retirement from the directorship of the Comédie Française is now said to be due to his dislike of Henri Carré, director of the Opéra Comique, who is regarded as his logical successor. M. Carré's contract with the Opéra

Comique will soon expire, but he is certain to renew it unless positively assured of the Comédie Française appointment. M. Claretie is said to be waiting, therefore, in the matter of his own retirement, until M. Carré is involved by a new contract which will bind him for a long term to the Opéra Comique, where his management has been brilliantly successful.

A Chicago Pigeon that Patronizes Piano Concerts

[From the Chicago Tribune]

Here's a pigeon that loves piano music. The bird is known as Blue Eye and hangs around the fire station at the corner of Washington street and Michigan avenue. Several weeks ago a boy shied a stick at Blue Eye and broke his wing. Jim Galvin gathered up the wounded bird and converted a portion of the station sitting room into a bird hospital ward.

In this same sitting room is a piano and when nothing else is doing Tom Scanlon pounds it for the benefit of the other inmates of the station. As convalescence progressed Blue Eye was discontented unless some one helped him up on top of the instrument, where he would strut back and forth marching in time with the melody.

Later the bird recovered and one day flew away. The next evening Scanlon was seated at the piano playing his star piece, "The Fifth Nocturne," by Leybach. The melody had been flowing out the window toward the lake no more than five minutes when in on the breeze came Blue Eye. He alighted on the piano and remained until the music ceased. This performance has been repeated several times since.

Youthful "Juliette" Charms Paris

PARIS, Oct. 21.—A new *Juliette*, who is said to be the youngest prima donna on the operatic stage, appeared in Gounod's "Romeo et Juliette" last evening and achieved a success in many ways unexampled in Paris. She is Maria Alexandrovicz, a tall, slender girl just past her sixteenth birthday anniversary and the owner of a high soprano of notable range and purity. She looked and acted *Juliette* to perfection and sang divinely. Miss Alexandrovicz was born in Warsaw, studied under Jean de Reszke and made her debut six months ago as *Gilda* in "Rigoletto." She has expressed a wish that she may be able to sing in America in a year or two.

Mrs. Bertha Cushing Child Engaged for November and December Concerts

BOSTON, Oct. 31.—Mrs. Bertha Cushing Child, the contralto, has many engagements booked for the early part of the season and will also be busy teaching. She sang last week before the Boston Press Club and will give concerts in Somerville and Weymouth, Mass., during December. The last of November she has been engaged for a concert before the Acorn Club of Phila-

A CASE OF "LOVE ME, LOVE MY DOG"



Richard Strauss's original intention to allow his new light opera "The Rose Cavalier" to be produced only in those opera houses that presented "Salomé" and "Elektra" also, for a period of ten years, gave a cartoonist of *Lustiger Blätter*, the German comic weekly, an opportunity to express his impressions of the situation pictorially, as above.

delphia and during Christmas week will sing at a private musicale in New York City.

In December, Mrs. Child will give a concert in Jordan Hall in company with Emil Férir, one of the viola players of the Boston Symphony Orchestra. On this occasion she will sing a number of French and folk songs and probably a set of German pieces.

Mrs. Child will continue as a member of the faculty of the Quincy Mansion School, Quincy, Mass., and has been engaged to

have charge of the vocal department at Miss Winsor's exclusive school for girls in Brookline. She has reopened her studios in the Lang Building at No. 6 Newbury street with a large class of pupils.

D. L. L.

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ECHOES OF MUSIC ABROAD

[Continued from page 11.]

A VOICE phenomenon from Budapest is puzzling learned German doctors just now. A young man named Soma Balogh has the extraordinary capacity of singing two different tones, separated at times by the interval of a fifth, at the same time. A Dresden throat specialist was at first of the opinion that this condition, called by scientists diplophony, was due to an abnormal alteration of the vocal cords. Examination has proved, however, that the vocal cords are absolutely normal and healthy. How it is that when one tone is sung to the forcing limit another tone vibrates with it remains a mystery to the scientific highbrows. It has been suggested that possibly the so-called false vocal cords participate in the vibrations.

AN English or Scotch "classic dancer" of the Duncanesque school, Janet Duff by name, has lately been exhibiting in Germany. Gluck, Purcell, Schubert, Max Bruch and Chopin are some of the composers represented on her programs, but there is a new element injected into her imitation of the atmospheric Isadora by way of obviating the reproach of being a servile imitation, and that is the voice. Purely pantomimic dancing was not adequate to express her feelings on the subject of Brahms's "Sapphic Ode," so, with an orchestral accompaniment to buoy her up, she sang the text she was attempting to suggest in her plastic poses. Result—vehement protestation on the part of the critics.

DON LORENZO PEROSI is not the only composing Perosi; but while the priest-musician confines his attention to oratorios and symphonic poems his brother's interests have a more strictly secular trend—a musical parallel, even if far-fetched, to the case of the brothers Bellini famous in the annals of Italian painting. The brother of the music director of the Sistine Chapel has now completed an opera based on Bulwer-Lytton's "Last Days of Pompeii" and expects to see it produced next Spring at the Court Opera in Vienna, his adopted home city.

FOLK SONG ILLUSTRATED

Walter S. Bogert Tells Orange Women of Its History and Literature

"The folk song is not a personal but a national product," said Walter S. Bogert, in a lecture-recital before the Woman's Club of Orange, N. J., on October 12, "and expresses the joys and sorrows of an individual people. It is the result of the capacity of a creative people. It is music, the composer of which is unknown, and is in direct contrast to so-called popular music. Every nation has its own music that reflects the character of the people. Hungarian music shows the gypsy element; Spanish, the Moorish, and so on.

"As art-music grows, folk-music tends to disappear. It is like the national costumes that to-day are found only in out-of-the-way districts, notably in parts of Sweden. The tendency of civilization is to bring things to a common level. The old folk songs were in the minds of the people for hundreds of years. In France they date back to the twelfth century. In Siberia, Russian melodies have been found that were evidently taken there by exiles 200 years ago."

Mr. Bogert, who possesses a resonant baritone voice, illustrated his lecture by singing and also at the piano. The numbers with which he illustrated the evolution of song included those of Germany, Green, Little Russia, France and Ireland, each group being sung in the language of the country.

To Study with Lhévinne

Angela Gianelli, a young pianist who has appeared publicly with success in New York in the last two years, sailed on the steamship *Amerika* on October 22 for Europe. She will study with Josef Lhévinne in Berlin.

Eugenie and Virginie Sassard, the American duettists, sang at the first Chapell Ballad Concert of the season in London.

THERE is not very keen competition for positions on the vocal staff of Russia's Royal High School of Music in Charlottenburg-Berlin, and the directors are finding it difficult to fill satisfactorily the vacancy caused by Emilie Herzog's retirement to her Swiss home. Etelka Gerster was offered the position, but she declined it with polite regret on the ground of having already too much to do. Lula Mysz-Gmeiner, who is one of the most popular of concert contraltos, was then invited to identify herself with the time-honored institution, but she, too, had a ready excuse and a convincing one—her activities on the concert stage will not permit of her devoting any time to teaching.

NO singing teacher in Europe can boast a greater vogue with American students than George Fergusson, and of late years his German clientèle has become equally formidable. As one of the season's early birds to catch the worm of critical favor he sang to a large Berlin audience a few nights ago, again demonstrating the nobility of his art and the steady development in power and range of his warm baritone voice. The surprise of the evening was his individual and dramatic interpretation of Loewe Ballades.

ON the strength of winning the Mendelssohn Prize for executants in Berlin Beatrice Harrison has received invitations to play in a number of other German centers. The young 'cellist will make her London début next Spring. Her successful "running mate," who won the Mendelssohn Prize for composers, was Ernst Toch, a student at the Hoch Conservatory in Frankfurt-on-Main. The prize carries with it a sum of \$375.

OF the younger European pianists few have attracted more favorable attention than Paul Goldschmidt. At present he is giving a series of three recitals in London. The first program was given over to the somewhat unsatisfactory combination of Brahms and Chopin, the second was monopolized by Schubert and Liszt, while the third will pair off Schumann and Chopin. J. L. H.

A MILAN "MEFISTOFELE"

Season's First Performance Memorable in Several Particulars

MILAN, Oct. 14.—This season's first performance of Boito's "Mefistofele" took place at the Dal Verme last evening and was by far the best production of this Autumn, both musically and artistically. The director, Panizza, although he occasionally hurried his tempi, gave a spirited and brilliant reading of the score.

It is difficult to-day to estimate an artist in the part of *Mefistofele* without making comparison with Chaliapin, the prince of *Mefistofeles*. In his effort not to plagiarize Chaliapin, Masini-Pieralli, last evening's *Mefistofele*, erred slightly in the opposite direction. Where Chaliapin's interpretation is not sufficiently lyric, the dramatic and plastic being over-emphasized, Masini-Pieralli's was in fact too much sung, and his gestures were lacking in meaning and suggestion. But he has a fine resonant voice of agreeable timbre and good intonation. Palverssi, the *Faust*, has one of those typical light, facile tenor voices which please in Italy.

The honors of the evening, however, lay with the young soprano, Bonaplata-Bau, as *Margherita*, of compelling charm. She has a fresh young voice, which she uses with practised art. She has no great dramatic finish, but her whole performance was informed with a delightful ingenuousness and a sincerity which is too rare a quality on either the French or Italian stage.

DA UNA POLTRONA.

Berlin Triumph for Flonzaley Quartet

Loudon Charlton has received in New York the following cablegram from Berlin under date of October 25: "The Flonzaley Quartet created a furore here last night with a magnificent performance of the Debussy Quartet. A cultured audience included such celebrities as Kaun, Sibelius, Heermann, Ganz and Hess." The Flonzaleys are due in America November 12 to tour under Mr. Charlton's management.

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"QUO VADIS" HAS ITS VIENNA PREMIERE

The Book Skilfully Adapted from Sienkiewicz; the Music Appropriate to Text

VIENNA, Oct. 17.—A novelty in Vienna was the production at the Volksoper last Wednesday of "Quo Vadis," by Jean Nouguès, which New York is to hear this season at the Metropolitan Opera House. The opera scored a great success, due perhaps more to the intensely dramatic action—the famous book by Sienkiewicz on which the plot is based has been widely read—than to the music by the Frenchman Nouguès, which, it must be admitted, however, fits in well with the text, is in the main unobtrusive and gives the singers splendid opportunity for display of voice. We are often reminded of Puccini, as well as Massenet, Charpentier and other French composers, and nowhere is there any high flight into decided originality, or attempt at individual characterization. The translation of the text from the original adaptation of the Polish author's romance by Henri Cain, who did the work with telling effect, has been admirably done by Hans Liebstöckl. The stage version is, in brief, as follows:

The young Roman patrician *Vinicius* loves *Lygia*, a Christian maiden, who is guarded by her slave *Ursus*, a veritable giant. *Vinicius* knows not how to gain possession of *Lygia*, but *Eunice*, who loves her master *Petronius*, to whom *Vinicius* is nephew, shows him a way. A rascally Greek named *Chilon* is hired to discover *Lygia's* dwelling, and he finds her in the house of *Demas*, where the Christians hold secret meetings at night. *Chilon* takes with him the gladiator, *Croton*, who is to wrest *Lygia* from *Ursus*. But *Ursus* kills the gladiator and *Chilon* is worsted. But as he has great reward to expect from *Vinicius* if he can procure *Lygia* for him, he conceives the terrible idea of betraying to *Nero* the hiding place of the Christians. The tyrant, who lives in dread that his crime in having caused the burning of Rome may be discovered, denounces the Christians as the evildoers and arranges a great spectacle at the circus, where the Christians are to combat single-handed with wild beasts. The giant, *Ursus*, is one of those so condemned, and he has to confront a huge steer to the back of which *Lygia* is bound. *Ursus* overcomes the powerful beast—fortunately, this is done

A GROUP OF MUSICAL FAVORITES ON THEIR WAY TO AMERICA



Each steamship from Europe brings its quota of musical celebrities, and the *Ryndam*, recently arrived, was no exception. From left to right the artists are Constantin Nicolay, basso, Chicago Opera Company; Christian Kriens, violinist-composer, who has just had some of his compositions played by the Berlin Philharmonic; Mrs. Theodore Spiering; Eleanor Foster Kriens, pianist; Mariska Aldrich, of the Metropolitan Opera Company; Mario Guardabassi, tenor, of the Chicago Opera Company, and his dog *Didi*; Paul Warnery, tenor, and Arthur Rosenstein, director, both of the Chicago Opera Company; Theodore Spiering, who enters upon his second year as concertmaster of the New York Philharmonic, and Suzanne Dumesnil, soprano, of the Chicago Opera.

in the wings—and appears bearing *Lygia* aloft and entreating pardon for her. The terrible sight moves *Vinicius*. He owns that he has found his way to her heart and as her husband demands her liberation. *Nero* is forced to yield, but as a sort of compensation plans a wholesale massacre of all Christians. This plants remorse into *Chilon's* heart and he denounces *Nero* as the real instigator of the burning of Rome. We hear no more of *Nero's* fate, but *Petronius* and his slave *Eunice* together

seek voluntary death, and *Vinicius* and *Lygia* are happily united.

The performance was in every respect excellent. Manager Simons of the Volksoper has done wonders in the way of splendid stage pictures, which must have cost a fortune. Conductor Baldeich led the orchestra with great skill, and it was a pleasure to hear so many fine voices on the stage. *Fraulein Jeritza*, as *Lygia*, and *Fraulein Ritzinger*, as *Eunice*, showed forth all the beauty of their sopranos, and Herr Schütz, as *Vinicius*, gave full vent to his liquid tenor.

The program for Slezak's concert, with the Wiener Concert Verein assisting, before his departure for America, which will take place on the 29th, has been fixed as follows: Overture Mozart, "To Chloe"; Beethoven, "Adelaide"; Flotow, "Hymn" from "Stradella"; H. Wolf, "Sailor's Farewell"; Brahms, "Feldensamkeit"; Strauss, "Serenade"; Liszt, "Lorelei"; Goldmark,

"Assad's Tale" from "The Queen of Sheba."

Gustav Kerker's versatile and pleasing style of composition, which Americans so well know from his long activity as a New York composer, is well evidenced in his new operetta, "Schneeglöckchen" ("Snowdrops"), which has just had its premiere at the Theatre an der Wien. The production was completely successful.

ADDIE FUNK.

Mary Carson Wins Italian Applause

BERGAMO, ITALY, Oct. 5.—A big benefit concert, vocal and instrumental, organized here lately for a local charity, enlisted the services of the American soprano, Mary Carson, whose graceful and artistic singing earned her warm applause.

Mme. Charles Cahier, the American contralto of the Vienna Court Opera, is to make a concert tour of South Germany this season.

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"The Artist at the Piano," Theme of New Book by George Woodhouse That Won Paderewski's Approval

"It is quite a remarkable work and a really valuable contribution to the philosophy of pianistic art. It is full of striking, profound remarks; it contains thoughts which have been 'lived' and bear the stamp of most convincing sincerity."

The above is a portion of the appreciative letter written by Paderewski to George Woodhouse, the pianist, and author of the little volume entitled "The Artist at the Piano."* That the work deserves this tribute will be manifest to everyone who reads, whether or not he feels inclined to subscribe enthusiastically to every statement which the author puts forth. In the limits of fifty pages he has made an effort to "evoke the spirit of the higher criticism which has done so much good in other fields" for the reason that "it is pitiable to contemplate the musical enthusiasms which are sacrificed on the arid wastes of matter-of-fact pedagogy. Students (especially children) gifted with musical imaginations and impulses when confronted with the arithmetic tables of theoretic facts relating to the written statement of music, and the iron rules of systems and 'methods,' are as naturally stupid as they are talented in the art-dimension."

Ignoring Limitations of the Piano

Mr. Woodhouse finds that there is an utterly mistaken idea abroad to-day in regard to the relationship which should exist between the pianist and his instrument, and that artists in their methods of playing strangely ignore the limitations of the pianoforte. As a consequence of the discovery of this fact, he asserts, the cult of what he terms the rational pianist has become the vogue. In the first and second parts of this book he has undertaken the paradoxical task of demonstrating the irrationality of the rationalist. He objects to so-called rational methods on technical grounds as well as from the artistic point of view.

Mr. Woodhouse is no friend of those who prescribe any specific variety or varieties of touch. "Intuition told me," he says, "that the artist at the pianoforte was concerned with his own sense of touch, not the acts of touch of others; also, that instinct should be his guide, not reason."

The latter expression may really be regarded as the keynote of Mr. Woodhouse's whole book.

Concerning the various rules for touch

laid down by the theorists he says, furthermore, that it is conceivable that there are as many varieties of touch as there are stars in heaven. He has found no two that are identical. And yet, he claims, "theorists have the audacity to present artists and students with thousands of tone effects, and not a single motive for applying one."

Pressure on the Key, After Note Is Sounded

Those concert pianists who indulge in the mannerism of twirling about their arms and hands after they have struck a tone on the instrument are generally made the butt of ridicule, on the ground that all such brachial gyrations are useless as affecting the quality of the tone produced. For a similar reason there is a tendency among teachers to frown at any further manipulation and pressure exerted by the fingers on the keys once the tone is sounded. After-pressure, they declare, cannot affect quality or quantity of tone, and therefore such pressure must be considered sheer waste of energy due to ignorance or affectation on the part of the player who applies it. For this reason, says Mr. Woodhouse, "the first article of the rationalist creed is stated: All force employed to produce tone must cease at the instant of sound emission."

This doctrine the English author endeavors to refute by several interesting analogies.

"I cannot resist the temptation," he says, "to ask one of these ardent revolutionaries to approach Mr. Jessop (a well-known golf player) as he is squaring his shoulders for a prospective boundary drive, and tell him that any movement he makes after the ball leaves the bat cannot possibly affect its flight."

Mr. Jessop's reply may not prove satisfactory.

"He might turn his attention to Mr. John Roberts, who is taking aim for his favorite 'follow through' stroke, and tell him that after the ball leaves the tip of his cue no follow-on movement can possibly affect the speed or direction of the ball."

"He will find further scope for the preaching of his favorite dogma if he will go to Mr. Braid, as he is contemplating a record drive, and inform him that the 'twist' that he is in the habit of making subsequent to hitting the ball is the merest affectation, of which all good golfers ought to be ashamed."

"The rationalist mind would have been spared the mortification of having its cardinal doctrines refuted in open court by common consent had it tempered its science with a little imagination."

The finger must be left on the key according to the discretion of the player, believes Mr. Woodhouse, because the process of touch is, after all, an operation governed fundamentally by the laws of rhythm. "The natural sense-pressure on a single key is just as rhythmically expressed as the handshake of a friend, the act of breath-

ing, the heart beat. . . . The rhythmic sense touch has its ebb and flow pressure, its circle and dynamic center in common with all Nature's expressions. . . . The natural sense-pressure is the means whereby all sympathetic pianists interpret their emotions." According to the rationalist theory "the pianist is compelled to attain the greatest momentum by staccato movement at a point rather less than half way to the key-bed. . . . In legato the hammer does not come into contact with the string until the key is two-thirds of its way down in its bed. It at once becomes apparent that if the rationalist theory is literally applied in legato playing the pianist's touch is reduced to impotence."

Use of Pedal in Legato

In accordance with the rationalist point of view it would be necessary in legato to use the pedal but to raise the fingers from the keys as soon as the keys had been struck. Here Mr. Woodhouse gives as examples of the contrary a passage of the first movement of Beethoven's Sonata, op. 2, No. 3, edited by D'Albert, in which Beethoven has tied the notes and D'Albert has given the pedal. Also, a portion of the third one of Schumann's "Symphonic Studies," in which Schumann has given both the pedal and staccato dots. "It is evident, then," says he, "that Beethoven, Schumann and D'Albert do not conform to the rationalist creed."

In the chapters devoted to the artist himself in other than technical aspects Mr. Woodhouse declares that "no analysis of the means will reveal the secret whereby an artist is enabled to convey his feeling to his audience. Truth lies in the fact that the imagination, both of player and listener, is a much more potent factor in musical understanding than is the actual sound, which, at its best, is a very imperfectly materialized expression. . . . There is such a thing as telepathy. Before the sound is, the silent expression was, in the musician's mind. Even in actual performance the sounds that are silent make the greatest appeal. You cannot play with feeling a single pianoforte melody tone, but that the most intense effect in the mind is felt before the tone arrives. . . . The rationalist theories fail because the ultimate end and purpose of art—the full utterance of the inner personality—are sacrificed to the limitations of the outer faculties. The artist at the pianoforte finds his physical expression not in sound, but in touch and the silent rhythmic pulsating tension of his hand. . . . It explains why pianists persist in expressing part of their musical intentions on the unresponsive surface of depressed keys."

Personality of Artist vs. Tones of Instrument

The following three chapters of the book are headed "Facts and Other Delusions," "The Artist at the Piano" and "The Artist." In the first of these Mr. Woodhouse makes the assertion that "no one will deny when listening to a great performer the attention is attracted by the personality of the artist and not the tones of the instrument." This is rather a questionable statement. The personality of the artist certainly does interest us, but is not his personality expressed to us through tones?

In a chapter on "The Pianist's Education" the writer says that, "judging from many of the systems which to-day are claiming the interest of students, one is driven to the painful conclusion that, for many, piano practice has degenerated into mere muscle exercise and finger gymnastics. It is pitiable to see how readily students devote themselves to these ideals and become the slaves of adopted methods."

The best methods on the art of pianoforte playing have never been published. When correct pianistic habits have been formed fingers should be relegated to the sub-conscious mind and interest centered in musical effects."

Mr. Woodhouse is no advocate of the studies of Clementi, Cramer, Czerny, Bertini, Moscheles and the rest, and relates interestingly how these composers are decry by Leschetizky.

Composer of "Hans" Writing New Operetta

PARIS, Oct. 22.—Louis Ganne, composer of "Hans the Flute Player," is writing an operetta based on the legend of the Sleeping Beauty, to be entitled "Marie Floré."

EDDY OPENS NEW ORGAN

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SPRINGFIELD, MASS., Oct. 21.—With a program consisting of Bach's G Minor Prelude and Fugue, Clerambault's Prelude in D minor, Couperin's "Sœur Monique," Hollin's "Springtime," Bonnet's "Variations," Foerate's "Angelus," Schubert's "Am Meer," Roger's E Minor Sonata, Edward Johnson's new "Evensong," and Faulkes's "Festival March," Clarence Eddy, the organist, last evening opened the new organ in Trinity Methodist Church.

No musician more admirably qualified to perform such a task could have been found, and the church was consequently crowded to its utmost capacity. The organ contains many telling solo stops, but these have not been allowed to interfere with the main function of the instrument—a rich and noble tone, which served Mr. Eddy's splendid playing to fine purpose. Each of the numbers played illustrated his skill as program-maker. He was ably assisted by Lambert Murphy, who sang the "Celeste Aida" with charm and finish.

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TWO PHILADELPHIA ORGANIZATIONS MERGE

Manuscript Music Society and American Music Society Consolidate for Mutual Advantages

PHILADELPHIA, PA., Oct. 31.—The Manuscript Music Society of Philadelphia at the recent annual meeting elected the following officers for the ensuing season: W. W. Gilchrist, president; Kate M. Chandler, vice-president; Samuel J. Riegel, secretary; Franklin E. Cresson, treasurer; Nicholas Douthy, librarian; additional members of the board of direction, Agnes Clune Quinlan, David E. Crozier, Philip H. Goepp, John W. Pommer, Jr.

The recommendation of the board that the society participate in the organization of the Philadelphia Center of the American Music Society was unanimously adopted. Immediately following this meeting the Philadelphia Center was organized, a constitution and by-laws adopted, and the following board of direction elected: W. W. Gilchrist, president; Kate M. Chandler, vice-president; Samuel J. Riegel, secretary; Franklin E. Cresson, treasurer; additional members of the board of direction, Mrs. Celeste D. Heckscher, Mrs. Langdon Mitchell, Agnes Clune Quinlan, Mrs. Harold E. Yarnall, David H. Crozier, Nicholas Douthy, Henry S. Drinker, Jr., Philip H. Goepp, John H. Ingham, John W. Pommer, Jr.

The American Music Society is a national organization, having centers in nearly all the principal cities of the United States, its object being to encourage and give publicity to the works of American composers. By the organization of the Philadelphia Center and its close affiliation with the successfully established Manuscript Society both will gain—the Manuscript Society by a broader, more national scope, increased membership and larger opportunities; the Philadelphia Center by the immediate accession of nearly two hundred members, and an active and effective organization.

Opening of the Pleiades Club's Season

The Pleiades Club, one of New York's leading organizations of professional workers, opened its season Sunday night in its

KATHLEEN PARLOW WINS LAURELS IN DENMARK



Kathleen Parlow, the Canadian Violinist, Accompanied by Her Manager, in Search of Sandwiches on Her Way from Christiania to Trondhjem, Denmark

WORD comes from London that Kathleen Parlow, the talented Canadian violinist who will tour America this season, has won a new triumph in Copenhagen. The leading local paper declared: "She was greeted with great applause, wreaths of

laurel and many recalls. The president of the society, Dr. Falkman, spoke from the stage in honor of the young lady, and Dr. Frisch called for cheers. The audience rose en masse and cried 'Hurrah!' Miss Parlow thanked them by playing the minuet of Beethoven."

new headquarters at the Martinique. Francis Macmillen, the violinist, and Vera Courtenay, of the Metropolitan Opera Company, were the guests of honor. Following the banquet Mr. Macmillen and Miss Courtenay were heard in selections that afforded much pleasure. Mr. and Mrs. Van Vechten Rogers, in harp and piano numbers, a mixed quartet directed by M. Louise Mundell,

Charles Gilbert Spross, pianist, and Juliette Selleck, soprano, completed the musical program. Miss Selleck aroused her hearers to enthusiastic applause by her singing, which is of a high order of excellence. Speeches were made by the new president of the club, Frank S. Ober; Carlo de Fornaro, the cartoonist; Burr McIntosh, John C. Freund, Jack Hazard, Dixie Hines, and others.

Program of People's Symphony Concert

For the first orchestral concert of the People's Symphony Concerts Director Franz X. Arens has arranged this program, to be given in Carnegie Hall, New York, Sunday afternoon, November 6, at 3:15 o'clock:

Hadley, overture, "In Bohemia"; Dvorák, "New World," symphony; Verdi, aria, "Ahi, fors'è lui," from "La Traviata," soloist, Beatrice Bowman, lyric soprano; Beethoven, overture, "Leonore," No. 3; anniversary address, S. Mallet-Prevost, president of the society; Grieg, march, from "Jorsalfar."

Cavalieri May Not Come Here

Doubt has been expressed by officials of the Boston Opera Company as to the likelihood that Lina Cavalieri, who married Robert W. Chanler, will come to America to sing this season. An effort has been made by the company to communicate with the singer, but no word has been received from her for several weeks. "It looks as if Mme. Cavalieri is afraid to come to America," said one official of the company. "I do not believe that the Boston public would refuse to hear Mme. Cavalieri, as she is an excellent artist."

MME. JOMELLI TO GIVE UNIQUE SONG PROGRAM

Soprano Will Present Many Novelties in Her Recital in Carnegie Hall on November 15

After a Summer spent abroad, mostly in Paris, where she rested after an arduous season, Mme. Jeanne Jomelli has returned to this country to find a great number of engagements awaiting her. Mme. Jomelli's first appearance (since her recent London successes) will be in Carnegie Hall, where she will give an afternoon recital on November 15, at three o'clock.

For this recital she has prepared a most original and unique program, which will doubtless attract great attention. It is as follows:

1. "Exaltation" (Victor Hugo), Mrs. H. H. A. Beach; "Sayonara" (Japanese Romance, new), Charles Wakefield Cadman, especially written for Mme. Jomelli.
2. "L'Enfant Prodigue" (E. Guinand), C. Debussy; "Phydil" (Leconte de L'Isle), Henri Duparc; "Fleur Jetée" (Armand Silvestre), Gabriel Fauré; "Lune de Cuivre" (Albert Samain), René-Baton; "Sans Amour" (Charles Fuster, new), Cécile Chaminade; "L'Eventail" (A. Stop), Jules Massenet.
3. "Der Hass" (Hakon Schmedes), Hakon Schmedes; "Mit Deinen blauen Augen" (H. Heine), Richard Strauss; "Erhebung" (Richard Dehmelt), Erich Wolff; "Ich habe im Traume geweinet" (H. Heine), Robert Franz; "Auf dem See" (D. Reinhold), Josephine Lang; "Och Moder, ich will ein Ding hab" (Kölnisch), J. Brahms.
4. "Ora Triste," new, V. M. Vanzo; XII Ode Da Anacreonte, new, V. M. Vanzo; "Jonge Liefde" (Maria Boddeard), G. Mann; Serenade (Florence Della Neva), S. De Lange (two Netherlandish songs); "Through a Primrose Dell" (Alfred H. Hyatt), Charles Gilbert Spross; "To You, Dear Heart" (Thos. S. Jones, Jr.), F. Morris Class; "The Perfect Day" (Jean Wright), J. Mildred Hill.

Reynolds Trio in Goffstown, N. H., Concert

Boston, Nov. 1.—The Helen Reynolds Trio, Helen Reynolds, violin; Katharine Halliday, violoncello; Margaret Gorham, piano, gave a concert in Goffstown, N. H., last evening. The program was as follows:

Trio, No. 3 C Major, Haydn; Andante Expressivo and Scherzo-Molto allegro, from Trio in C Minor, Mendelssohn; serenade, "Liebe," "Song Without Words," Tchaikovsky; "Waltz Fairytale," Schmitt; negro melody, Coleridge-Taylor; Miss Reynolds, "Hejre Kati" (Hubay); Miss Gorham, valse, A flat major (Chopin); Miss Halliday, "Spanish Dance" (Popper).

D. L. L.

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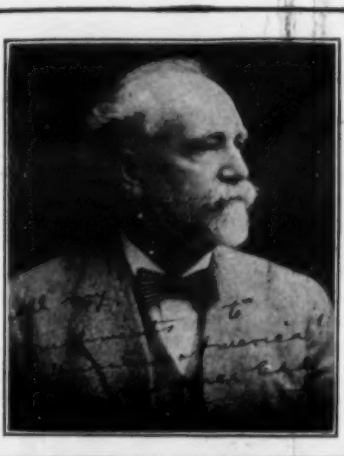
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THOMAS ORCHESTRA'S SCHUMANN CONCERT

Jaroslav Kocian, Bohemian Violinist, Makes His Début—"Spring" Symphony Played

CHICAGO, Oct. 31.—The Centennial of Robert Schumann's birth, which has been celebrated intermittently since last June, had its finest flowering last week under the direction of Frederick Stock by the Theodore Thomas Orchestra.

It should be noted that one of the remarkable features of this anniversary was not only the enthusiasm of the instrumentalists, but the quality of their work in giving sincere value to the poetry and the romance that have made the music of Schumann immortal. In accomplishing these results, the orchestral proportion was reconstructed to fit the dimensions of chamber music. The pure and simple musical beauty of Schumann's "Spring" Symphony and the austere and melancholy mood of the overture to "The Bride of Messina" were beautifully differentiated. Why this latter work should have been consigned to the dust of oblivion is strange, considering the charming effect its reanimation had on this occasion.

While the symphony may appear rather primitive in the matter of instrumentation, compared with the heavier classics and the marvelous mechanics of modern works, it is admirably expressed through its lights and shades and its beauty of thematic material. One excellence of the work is its consistency in the fact that each of its four movements stand for something definite and the passage from one to another is progressive.

Jaroslav Kocian, the gifted Bohemian violinist, has returned for a season and made the first appearance of his tour at this concert. A wonderful technician, he has a rather curious duality in that it appears to realize emotional values and yet the attitude of the artist appears quite impersonal and is unmoved and unmoving. He had selected Lalo's Spanish Symphony, a fantasia full of strange, wild rhythms and themes that flash from many points like

the rays of the star. Kocian met all these exactions with unfailing technic. His tone values had considerable to commend, despite a certain lack of emotion, the reading being more or less perfunctory in character. The difficulties throughout, however, were carefully calculated and easily overcome. The large audience evidently appreciated the quality of the artist's work. He was vigorously recalled and responded with a Bach selection that was exceedingly well played. The reading of Svendsen's "Carnival in Paris" gave the concert a brilliant close.

C. E. N.

MR. SPRY'S PIANO RECITAL

Program and Manner of Presentation Enjoyed by Chicago Audience

CHICAGO, Oct. 31.—Walter Spry's annual recital of piano music, in Music Hall, last Wednesday evening, indicated that he had lost none of his cleverness in the making of a program that should be not only original but diverting and highly interesting. Excellent taste, scholastic sincerity and a technic enforced by fine command of tonal effects make him an interesting personality as associated with the piano in the interpretative way. Chopin's F Minor and Mozart's C Minor Fantasias opened the program, and with the artistic assistance of the veteran violinist, Bernard Listemann, he gave the Schumann Fantasie for violin and piano. Subsequently he entered the realm of rhapsody, playing Brahms's op. 79 and Dohnanyi's op. II, No. 2. Then as a happy thought came an exquisite local memory from the fine fancy of the dead Seeböck, a delightful minute; followed by Debussy's "Reflets dans l'eau." In response to hearty recall he gave a movement from his own original Suite Characteristique. The finale of this interesting artistic recital was the F Major Sonata of Grieg, for violin and piano.

C. E. N.

New Bertram Shapleigh Compositions Brought Forth in London

LONDON, Oct. 26.—The London Choral Society to-day brings out two new works by the American composer, Bertram Shapleigh, a "Vedic Hymn," for eight-part chorus and orchestra, and a setting of Thomas Moore's poem, "The Lake of the Dismal Swamp," for tenor, solo, chorus and orchestra.

Mme. Melba, under the direction of Mrs. Clara Bowen Shepard of Milwaukee, appeared at a concert given, October 24, by the University of Wisconsin in Madison. The concert was attended by about two thousand students and local music lovers.

Jane Lang-Graninger, contralto, and Edward Bonhote, baritone, have been engaged to sing the "Messiah," at Granville, O., in December.

CHICAGO SCHOOLS AND TEACHERS

Ziegfeld Theater Leased by the Shuberts, but Musical College Recitals Will Continue There—Concerts by Local Artists

CHICAGO, Oct. 31.—The Shuberts have leased the Ziegfeld Theater for a period of seven years and renamed the house the Comedy. They propose to present there such stars as Mme. Nazimova, Margaret Illington, Mary Mannering, Marietta Olly and other actresses under their direction. The Comedy Theater is in the Chicago Musical College Building. Although it will harbor great dramatic stars, it will still continue to lend its stage for the services of the Chicago Musical College for mornings and afternoons.

Pearle La Roche gave a program of piano numbers with signal success last week before the Klio Club. Miss La Roche is a pupil of Viola Cole.

A number of Hugh Anderson's pupils gave an interesting concert last Tuesday evening at the Calvary Presbyterian Church.

Walter Allen Stults, baritone, was the assisting artist at the organ recital given at Fisk Hall Sunday afternoon by Otille Goddard.

Kennard Barradell, in addition to conducting his big choir at the Grace Episcopal Church at Oak Park, which enlists sixty voices, finds his time well taken in his Kimball Hall Studio. He devotes one day a week to Clinton, Ia., where he is directing a choral society.

The Bergey School of Music in the Steinway Hall building has started in on what is claimed to be its most successful year. Theodore Bergey's time is now entirely filled and Mrs. Bergey is equally busy with piano pupils. They have announced a recital for next month at the Wurlitzer music rooms.

An Accomplished Colored Pianist

Arnold de Lewinski, the pianist, takes particular pride in his pupil, Bertha L. M. Williams, a colored woman who was born in New Orleans twenty years ago, and is now a pianist of proficiency. She first studied with Carl Woodruff for a year and a half and during the last four years has been with Mr. de Lewinski. At her coming concert she will play Saint-Saens's Concerto, Liszt's "Rhapsodie," and a number of Chopin selections.

Karl Buren Stein has organized a male glee club, The Minnesingers, enlisting fifteen of his pupils. He was recently engaged as preceptor of the St. Paul's M. E. Church.

Mr. and Mrs. Bruno Kühn, of Leipsic, will soon become members of the Chicago musical colony. Mr. Kühn will not resume his association with the Theodore Thomas Orchestra, but will devote his time to teaching and recital work. His wife, a pianist favorably known in the American colony in Leipsic, will be associated with him in studio work.

Edwin J. Feldes, baritone, gave a recital

before the Federation of Woman's Clubs last Monday evening.

Mary Peck Thompson gave a recital last Friday evening at the Kenwood Institute. Miss Thompson has an excellent soprano voice and her work was approved by a large audience. She had the assistance of Mrs. Eva Shaw Brown, pianist.

Frederick Morley, pianist, gave a fine program in excellent fashion before the Hinsdale Woman's Club last Friday evening. His selections were:

Prelude, Holberg Suite, Grieg; Humoresque, Tchaikowsky; Auf Flügeln des Gesanges, Mendelssohn-Liszt; Etude a la Tarantelle, Gruenfeld; Tamberin, Rameau-Godowsky; Pastorale, 17th Century, Corelli-Godowsky; Jeu des endes, Leschetizky; Etude in G Flat, Chopin; Berceuse, Chopin; Polonaise in A Flat, Chopin.

Mr. Gottschalk to Locate in Oregon

L. Gaston Gottschalk, organizer of the Gottschalk Lyric School, which he conducted here for many years, writes from Seattle that he is greatly enjoying his trip, having sojournd at all the picturesque points along the Canadian Northern lines. He expects to make his headquarters for some time to come in Portland, Ore. Albert Borroff, who has a studio in Kimball Hall building, is in charge of Mr. Gottschalk's classes.

A concert was given under the auspices of the Columbia School of Music last evening in the music hall of the Fine Arts Building, the program being presented by Edith Monica Graham, soprano, assisted by Helen B. Lawrence, pianist, and A. Cyril Graham, accompanist. Miss Graham's opening number, a selection from "Tannhäuser," showed the fine dramatic quality of her voice. In Schumann, Strauss, Dvůřák and Reger numbers, together with four of American-Indian songs of Cadman, she showed her versatility to good advantage. Miss Lawrence played "Nachstücke" of Schumann, the quaint "Gnomereigen" of Liszt and the Magic Fire Scene from "Die Walküre." Subsequently she played Scriabine's "Nocturne" and a waltz by Glazounow.

Grant Hadley, the vocal teacher of the Hinshaw Conservatory, and Otto Karmalek, who has charge of the violin department in the same institution, gave a recital of their pupils at Kimball Hall last Thursday evening. Mr. Hadley's pupil, Eulila Stone, carried the honors of the night with five songs, Laura Thiel coming next in the esteem of the audience. Diana Oberlander, pianist, played selections by Liszt, Carlier and Von Velim.

Mme. Dove Boetti's pupils gave a lengthy and varied program last Thursday evening in Handel Hall, winning the approval of a large audience.

C. E. N.

John Dunn gave a violin recital in London on the eve of sailing for his American tour.

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WHAT NOTED CHICAGO ARTISTS ARE DOING

Mrs. MacDermid in Excellent Recital—William Beard's Long Jump to the South

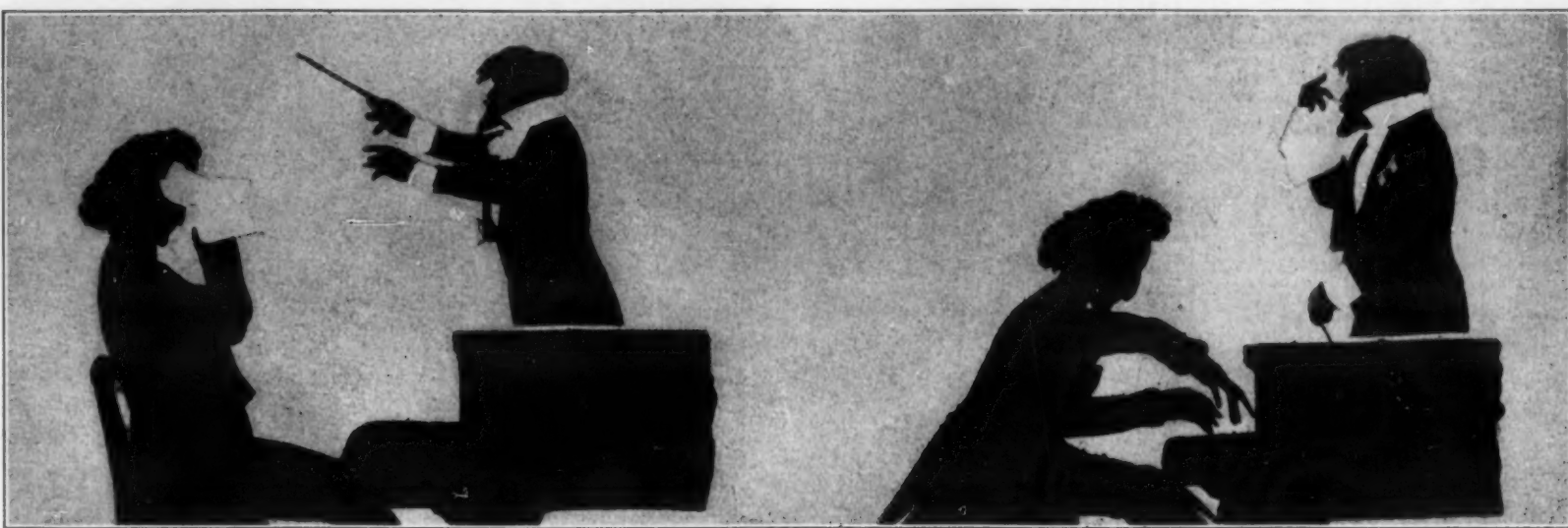
CHICAGO, Oct. 31.—Mrs. Sibyl Sammis-MacDermid, the soprano, made her first appearance in her home city this season, Tuesday afternoon, as the artist at the third pianola piano recital given in Music Hall. She was in splendid voice and never before has her fine vocal range revealed its quality to better effect than it did in the all too few selections that she gave to the accompaniment of her gifted husband. She sang "Le Tigre" from Massé's "Paul and Virginia," giving it all the temperamental values that indicate her fitness for work beyond the limits of the concert stage, the accuracy of her intonation, the beauty of her diction and the quality of her tone all carried exceedingly well. MacDermid's "My Love Is Like the Red, Red Rose," Chaminade's "The Silver Ring," and Andrews's "Oh, for a Day of Spring," were other popular offerings.

George Ashley Brewster, the tenor, gave a recital last week at the West End Woman's Club, and this week appears in similar capacity at the Methodist Episcopal Church in Ravenswood.

William Beard, who has the true spirit of the "Minuteman," showed himself equal to a great vocal emergency by going to Texas on the first train after a telegram from Director W. W. Hinshaw to take his place, he being called to New York in connection with his operatic work there. Mr. Beard wires that the concerts through Texas last week were very successful, and he will remain with the organization probably for the next fortnight until its original bookings conclude.

The Chicago Musical Art Society had a love feast and the first rehearsal last Thursday at the Whitney Opera House. Frederick A. Stock directed the singers. Immediately after the rehearsal a business session was held and the following officers were elected: Arthur Bissell, president; Herbert Miller, vice-president; Mrs. F. W. Upham, treasurer; Jennie F. Johnson, secretary. The board of directors follows: Mabel Sharpe-Herdien, soprano; Harriet

WHEN NIKISCH AND SAUER TAKE TURNS AT REAL WORK



It would appear from the above picture that Emil Sauer, the pianist, and Arthur Nikisch, the conductor, are duly solicitous of each other's physical comfort. The orchestral interludes in a concerto seem to be done by Mr. Nikisch in a manner to give the soloist ample time to mop his brow; while Mr. Sauer, making himself the cynosure of all eyes during the piano cadenzas, furnishes the momentarily inconspicuous conductor similar, and apparently much needed, opportunities.

Case, soprano; Jennie F. Johnson, contralto; Mrs. Frederick W. Upham, contralto; Herbert Miller, basso; William Beard, basso; George L. Tennie, tenor; Arthur Bissell, tenor.

Rita Fornia, soprano of the Metropolitan Opera Company, spent last Saturday in this city and then went on her way to fill concert engagements in Wisconsin, South Dakota and Iowa. After this Northern tour she goes directly South.

An exceptionally interesting musicale was given last Friday evening at the residence of Charles G. Dawes in Evanston. Gertrude Bates, the sixteen-year-old violinist, a pupil of Max Fischel, played the Tchaikowsky concerto with a full orchestra under the direction of her preceptor. The other portion of the program was given by Sarah Suttle, a sixteen-year-old pianist, a pupil of Glenn Dillard Gunn, who played the Grieg concerto. Director Campanini of the Chicago Grand Opera Company, Andrew Dippel, its general director, and other musical notables were present.

C. E. N.

Broadway Opera in Berlin (Editorial in New York World.)

Berlin in view of the riot provoked by the demand for Caruso tickets may henceforth boast itself a real operatic center. Opera there has now attained to the best Broadway standards. . . . Opera there as here has become Carusoed. The star's the thing, regardless of any uniform excellence of the cast, and it is no longer opera for opera's sake but for the sake of the tenor's golden notes. And the price of that kind of operatic enthusiasm is whatever the speculator sees fit to ask.

The Bach Museum in Eisenach, Germany, has just been enriched by the acquisition of the late Dr. Aloys Obrist's collection of old musical instruments. Dr. Obrist, who was a conductor at the Stuttgart Opera, committed suicide last Spring.

DENVER HEARS MARTEAU PUPIL

Mrs. H. E. Bosworth's Violin Playing Proves Interesting—A New Grand Opera

DENVER, Oct. 24.—A twilight musicale at the home of Mr. and Mrs. Leroy R. Hinman yesterday served to introduce Mrs. Helen Engle Bosworth, a charming young violinist, who was, prior to her marriage, a favorite pupil of Henri Marteau. Mrs. Bosworth plays with a lovely tone and something of the solid breadth of style that distinguishes the playing of her master. Other participants in the Hinmans's musicale were Zella M. Cole, soprano and pianist; John C. Wilcox, baritone, and Mrs. Hinman and Mrs. Wilcox, accompanists.

The Denver Chapter of the American Music Society, which is to assemble for its first monthly dinner and musicale at the Brown Palace Hotel next Thursday evening, has already enrolled more than 125 members. Starting with this healthy membership it is hoped that the organization will do much toward the development of Denver's musical life.

The executive committee of the Denver Orchestral Association is still pondering the selection of an orchestra for the May Festival. The Thomas Orchestra of Chicago is one of the organizations being considered, and the one whose appearance would doubtless please the majority of local music lovers. The committee also has before it a proposition from the irrepressible F. S. Innes, bandmaster, who is ambitious to spend his declining years as an honest-to-goodness symphony orchestra director, and expresses an undiluted conviction that he is the precise person who can crystallize the nebulous permanent orchestra sentiment in Denver, and fuse it into a capitalized SUCCESS.

Charles F. Carlson, dean of the University of Denver School of Music, writes me: "I have just finished composing the music of my second grand opera. This opera is in one act, founded on a poem, 'Iole,' by Stephen Phillips. The opera, as I have arranged the libretto, is called 'Phelias.' If it is any news—and I think it is—you may also state that I am in receipt of a check

of \$250 from my publisher, Breitkopf & Härtel of New York City, for the first year's sales of my twenty-seven songs published by this company. This is only \$50 less than Robert Schumann received for the first year's sale of his compositions." J. C. W.

Olive Mead Quartet Announces Two Extra Concerts

The Olive Mead Quartet has announced that, in addition to two concerts to be given in New York on Wednesday evenings, November 23 and February 1, two additional concerts will be given, in response to a demand for concerts in the late afternoon, on Wednesday, January 4, and March 22. Among the quartets to be played are: Beethoven's Quartets, op. 74 and op. 127; Grieg's, Mozart's D Minor, César Franck's, Haydn's G Minor; Tanneur's A Major, op. 3; Italian Serenade, by Hugo Wolf; Mendelssohn's E Flat, op. 12, and Brahms's A Minor.

Wassily Safonoff, the Russian conductor, will spend most of his time from now till Christmas in London.

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MONTREAL PROUD OF ITS OPERA COMPANY

High Level of Excellence Attained in Opening Performances of "Tosca" and "Lakmé"

MONTREAL, Nov. 2.—The eight weeks' season of the Montreal Grand Opera Company opened on Monday evening, the Canadian Thanksgiving Day, with "Tosca," followed on Tuesday by "Lakmé." Both performances created the utmost enthusiasm and the universal verdict was that no operatic production had ever been put on in Montreal with such a general high level of excellence in every respect, the performances of the New Orleans company last year and ten years ago and the occasional visits some years ago of touring sections of the Metropolitan company not excepted.

On Monday evening, which was one of the two weekly subscription nights, the house was sold out in all parts. Both performances afforded an excellent test of the capacity of the forces under Director Jacchia's baton, "Tosca," in respect of dramatic strength, and "Lakmé" for picturesque coloring and lyric beauty. The chief surprise to the audience was in the artistic quality and perfect ensemble of the orchestra. Though only forty in number—for the size of the house would not admit of a stronger body—the instrumentalists, who include several section leaders from last year's Manhattan and Metropolitan forces, as well as La Scala and four of the finest players in Montreal, have developed under Jacchia an extraordinary amount of power and unity.

The *Tosca* was Esther Ferrabini, who has been heard here several times in somewhat second-rate companies. Her voice is not notable in quality, but her use of it for dramatic purposes, along with her acting ability, made her performance impressive in the highest degree, and after the murder scene she received many recalls. Colombini sang superbly as *Cavaradossi*, and the general opinion was that, with the exception of Constantino, who sang here the season before his great success in Boston, he is the finest Italian tenor to appear here in opera for many years. Pimazzoni was discreet and powerful as *Scarpia*.

The performance of "Lakmé" was vastly superior to that of the New Orleans company, which introduced the work to Montreal a year ago with success. The *Lakmé* of the opening night was Alice Michot, a Parisian artist and the wife of A. Plamondon, a Montreal-born tenor who has "made good" in Paris. She has a light and peculiarly flexible and appealing voice, which was beautifully suited to the rôle. She also has high dramatic intelligence. She was singing in place of Helene Koelling, who has been suffering from a severe cold, but is expected to take the rôle on Thursday and Saturday. Louise Barnolt was most satisfactory as *Lakmé's* follower, and among the men the chief honors went to Hugh Allan, a promising baritone, as *FredERIC*, to Henri Varillat as *Nilakantha*, and superlatively to Louis Deru as *Gerald*. This artist's work was somewhat too feminine and fragile to appeal to the English and Italian sections of the audience, but the French element was enormously enthusiastic over him.

MUSIC IN CINCINNATI

Mr. Stokovski Returns from Europe with Orchestral Novelties

CINCINNATI, O., Oct. 31.—The first musical affair of general importance was the appearance of Pavlowa and Mordkin, the Russian dancers, who performed in Music Hall before a large audience Thursday night. This performance was the first of three performances on the artists' series.

Leopold Stokovski, director of the Cincinnati Symphony Orchestra, reached New York October 25, and is expected in Cincinnati to-day. During the Summer Mr. Stokovski has been attending various festivals and musical performances in Europe, and the numerous packages of music which he has forwarded to the symphony office would indicate that he has secured many new things for the season.

The Orpheus Club has issued its prospectus for the coming season, and promises an unusually attractive array of choral offerings. Three excellent programs will be given by the male chorus, under the direction of Edwin Glover, who has filled this position for nine years.

The choir of Christ Episcopal Church has recently been reorganized under the direction of Dr. W. H. O. McGehee, formerly of Richmond, Va. Dr. McGehee has had wide experience as a chorus conductor and organist. John Yoakley, for so long a

time organist of the church, continues in that capacity, while the quartet, consisting of Mary Conrey, soprano; Olive E. Hamer, alto; Joseph Schenke, tenor, and Frank J. Loewe, bass, remains unchanged. F. E. E.

NEW PHILANTHROPY IN MUSICAL BOSTON

"South End Music School" Begins Career with Fine Staff and Equipment

BOSTON, Oct. 31.—One of the most promising musical ventures which have been launched of late years in this city, and in which many of those prominent in musical and social circles are deeply interested, is the South End Music School, which will open its doors to-morrow with a staff of fifteen teachers and forty-five pupils.

All those actively interested will give their services for the good of the cause. Among the instructors are C. Lenom, the oboist of the Boston Symphony Orchestra, who also teaches solfeggio and the playing of wind instruments at the New England Conservatory of Music, and Mabel W. Daniels, well known as the author of "An American Girl in Munich" and also as a composer. Miss Daniels will take charge of the chorus work. The MacDowell Club and the Musical Art Club will actively cooperate.

The board of directors consists of Arthur Foote, president; Robert A. Woods, vice-president; Mrs. Henry Lowell Mason, treasurer; Mrs. Jasper Whiting and Annie Endicott Nourse, secretaries. Mr. Foote requires no introduction to the readers of *MUSICAL AMERICA*. Mr. Woods has for years been the efficient supervisor of enterprises similar to this one. The treasurer and the secretaries are private individuals with only the success of the project at heart.

The South End Music School is the result of similar educational institutions in that neighborhood. One of the directors said: "This is not a conservatory or an industrial school. It is a response on the part of those interested in music to a demand which has made itself increasingly felt of late years in the South End. It is chiefly, in fact, an outgrowth of the South Bay Union and adjacent institutions of the kind. The numbers of those who desire to study music have become such that a separate house for the purpose is now necessary. We aim to promote general musical knowledge and appreciation, to provide opportunities for those who have leanings in such directions to develop themselves, and if cases of exceptional talent are discovered steps will be taken to provide for more extended education."

At the South End Music School there will be classes in piano, the violin, singing, solfeggio, elementary harmony, the history of music and appreciation of musical masterpieces. The building is well provided with rooms and musical instruments, and it is intended that the courses of instruction shall be as modern and thorough as possible. O. D.



Dr. Hermann G. Schorcht

Dr. Hermann G. Schorcht, orchestral conductor, died recently in Buffalo, of cancer. He was forty-five years old, and once was conductor for the Liederkreis in New York. In 1908 he went to Buffalo to be conductor of the Teutonia Liederkreis.

Albert E. Fredericks

PITTSBURG, Oct. 30.—Albert E. Fredericks died suddenly here last week of heart disease. He was a well-known singer in his day and was a member of the Mozart Club and formerly sang in the choir of the Shadyside Presbyterian Church. He leaves his widow and seven children. E. C. S.

Mme. Emil Cossiera

PARIS, Nov. 1.—Mme. Emil Cossiera, a well-known opera singer, died to-day at her home, No. 176 Boulevard Malesherbes.

BOSTON RECITAL SEASON OPENS

Francis Macmillen Interprets an Exacting Program and Anton Witek, New Concertmaster, Makes Début as Symphony Orchestra Soloist

BOSTON, Oct. 29.—The first recital of the Boston season was given by Francis Macmillen, the violinist, on Monday, the 24th, in Chickering Hall. Mr. Macmillen interpreted a taxing list of pieces, a list familiar to all concert-goers—a list, therefore, in the performance of which a virtuoso would show clearly for better or worse.

The Ernst Concerto in F Sharp Minor is primarily for the display of virtuosity, yet there are deeper qualities, as well, in certain portions of the work. The backbone of the program was the Bach Chaconne, which was well conceived. This chaconne is music by a strong man, by no finicking dreamer. As such Mr. Macmillen treated it. If he sometimes saw Bach through his own spectacles, his views were not unreasonable. The Schubert "Ave Maria," in the familiar arrangement for the G string, was played with a fine, rich, resonant singing tone, and brought much applause. A Mozart Minuet and the inconsiderable Mazurka of Zarsycki followed.

Mr. Macmillen was most successful in the Introduction and Capriccio of Saint-Saëns. When he had finished the introduction there was interrupting applause. This encouraged the performer, and a certain constraint which had until then qualified his playing evaporated. Then he showed what was in him. The capriccio, light concert music if you will, but still a masterly piece of writing, was played with mastery, the utmost fire and color and virtuosity, and with a contagion of spirit which was compelling. No wonder that the violinist was repeatedly recalled. A piece by Glazounow and the Paganini "Moise Fantasia" for the G string brought the concert to an end.

The program arranged for the symphony concerts of the 28th and the 29th was prefaced by the slow movement of the Schubert Unfinished Symphony, played in memory of Julia Ward Howe. It had been Mr. Fiedler's original intention to perform the Handel Largo, but when Mr. Fiedler was informed that the Handel Largo was already known in Boston he chose the Schubert symphony, and his choice was an excellent one. There could be no better epitaph of the life of Mrs. Howe than this gentle, melancholy, seraphic music.

The program proper consisted of Brahms's Third Symphony, the Beethoven Violin Concerto, and Gustav Strube's comedy overture, "Puck." Mr. Witek gave an admirable, more astounding performance of the great concerto. He has virtuosity to burn, as they say. He played with a calmness and mastery that was, in fact, maddening.

Mr. Witek quickly showed his perfect mental grasp of the work; there was not a moment of uncertainty, not a moment when one did not know exactly what was going to come. The tempi were admirably chosen. He played with elasticity, but without ever obtruding himself between the composer and the audience. His tone is of a very refined quality, full of colors and nuances.

The Brahms Third Symphony is to me the most ingratiating, and the weakest, of Brahms's four great works in that form.

Mr. Strube's overture is a fine piece of writing. The ideas, as may be inferred from the title, are of a light character. The orchestration is delightful, and, at times, whimsically brilliant. And it is, indeed, a pleasure to feel the touch of so sure a hand, and to observe the artistic refinement with which Mr. Strube expresses himself. OLIN DOWNES.

CROWDED NOVEMBER FOR PHILADELPHIA

Local Artists and Organizations Particularly Active—The Symphony Concerts

PHILADELPHIA, Oct. 31.—Among the more important musical events scheduled for the coming month here are the following recitals: Clara Yocum Joyce, contralto, Griffith Hall, Tuesday evening of next week; Agnes Reifsnnyder, contralto, and Maurice Kaufman, violinist, Griffith Hall, November 11; Flonzaley String Quartet, Witherspoon Hall, November 14; Robert C. Brown, violinist, Witherspoon Hall, Friday evening, November 18; Adolphe Borchard, pianist, Witherspoon Hall, Saturday afternoon, November 19; Aristide Morano, dramatic tenor, and Lina Sarti, soprano, Bellevue-Stratford, Monday evening, November 21; Hahn String Quartet, opening series with Florence Hinkle, soprano, as soloist, Witherspoon Hall, Wednesday afternoon, November 23; Paul Krummeich, pianist, and Johann Grolle, cellist, No. 43 South Eighteenth street, Wednesday evening, November 30.

The foregoing indicates that November here has not a week in which there is not some attractive performance by musical organizations or artists of the city. Besides these events there are, of course, the concerts by the Philadelphia Orchestra, the presentation of "Norma" by the Philadelphia Operatic Society and a recital by Josef Hofmann this week; the Boston Symphony Orchestra, with Mme. Melba as soloist, at the Academy of Music next Monday evening; David Bispham in recital at Witherspoon Hall, Tuesday evening of next week. All these musical features precede the opening of the regular opera season here.

The Philadelphia Orchestra at its concerts last Friday afternoon and Saturday evening at the Academy of Music opened with the brilliant overture to Emil von Reznicek's opera, "Donna Diana," full of melody and dance rhythm, through which Carl Pohlig, conductor, directed his men with full appreciation of an appealing composition. Saint-Saëns's "Danse Macabre," founded on the symphonic poem by Henry Cazalis, was a selection full of impressiveness and musical beauty in which the orchestra displayed artistic understanding. Other numbers were Fritz Volbach's Symphony in B minor, op. 33, and the Indian Suite by Edward MacDowell. The latter was one of Mr. Pohlig's novelties and

proved of charming interest. It is divided into five numbers—"Legend," "Love Song," "In War Time," "Dirge," and "Village Festival." Melodies of the red men known rather to legend than to the present American sense are masterfully interwoven in the composition. The Volbach Symphony is a scholarly masterpiece, combining gaiety and solemnity and possessing spectacular features of modern school tendencies.

Mr. Pohlig's treat this week will be Beethoven's Symphony in B minor. Pasquale Amato, baritone, one of the Metropolitan Opera Company's stars, will be the soloist. He is to sing a monologue from Wagner's "Die Meistersinger."

The first "popular" concert of the Philadelphia Orchestra's season was given at the Academy of Music last Wednesday evening before an audience comprised largely of students and many others who had been attracted by the lower admission prices. J. K. Witzemann, one of the orchestra's leading violinists, was the soloist for the first time and acquitted himself in a manner that won the high esteem of the audience. The composition was the difficult Spanish Symphony of Edouard Lalo for violin and orchestra, which contains technicalities and runs that are hard to master and tax the memory exceedingly. Mr. Witzemann displayed marked virtuosity and comprehension and temperament that stamped him an artist of no mean caliber. He was forced to respond to an encore, playing Bach's "Air on the G String." Only once during his appearance on the stage did Mr. Witzemann seem embarrassed. The Philadelphia Chapter of the Sinfonia Fraternita, of the New England Conservatory, of which he is a member, presented him with a large bouquet of flowers.

The orchestra's numbers, many of the measures light and airy and of a character to please all tastes, proved a veritable music feast. The program opened and closed with Wagner, the selections being the overtures to "Rienzi" and "Tannhäuser." The work of the brasses in the "Tannhäuser" overture was commented on as an improvement by many in the audience, who declared that they had never heard a more perfect interpretation. Mr. Pohlig added to the treat an intermezzo by Moszkowski, Delibes's "Valse Lente," Meyerbeer's march from "Le Prophète" and the popular "Peer Gynt Suite" from Grieg.

Yolanda Mero, the young Hungarian pianist, and Paul Bleyden, operatic tenor, were the artists at the first invitation recital by the Young Men's Hebrew Association in the New Century Drawing Rooms last Wednesday evening. Mme. Mero's playing is artistic, with the charm of delicacy and poetry. She interpreted Rachmaninoff's "Spanish Serenade," Merker's "Valse Intermezzo" and several other selections in a most delightful manner. Mr. Bleyden has a voice of good range, his high notes being taken artistically and with little effort, and he sang with feeling and skill. Charlotte Sessler was the accompanist. S. E. E.

MME. OLITZKA IN CHICAGO RECITAL

Operatic Contralto Shows Versatility in Interesting Program of Songs

CHICAGO, Oct. 31.—Mme. Rosa Olitzka, the operatic contralto, who recently returned from manifold triumphs in grand opera in the capital of Mexico, gave a recital Sunday afternoon at the Studebaker that attracted a large and musicianly audience. The wide range of her carefully selected program attested her versatility. Her fine intelligence and poetic as well as dramatic power were shown to good advantage, despite the husky effect of a cold from which she suffered. It was under this ban that she triumphed in her singing of the aria from Max Bruch's "Odysseus." Interesting was her delivery of the monotonous "Quella Fiuma," and the pleasing lights and shadows she gave to Schubert's "Stadt" and "Gretchen am Spinnrad," all showed the sympathetic warming of her voice for the work of the *lieder*. Schumann's "Frühlingsnacht" was given with a joyous spirit that won a flood of floral tributes and numerous recalls. She eventually responded with Grieg's "Swan." Her succeeding group embraced selections from Strauss, Grieg, Sinding, Bungert and d'Albert. In addition to her album of classics she gave liberal allowance for modern masters, her last group of songs embracing "Ganz Leise," by Sammer; "Ah, Love But a Day" and "Baby," by H. H. Beach; "Fairy Bells," by Edith Simonds, and "Pastorale," by Bizet.

Edith Berwyn Whiffen furnished excellent accompaniments. C. E. N.



Mme. Rosa Olitzka, Contralto

NEW CHICAGO PIANIST

Edna Gunnar Peterson Makes Début With Favorable Results

CHICAGO, Oct. 25.—A new aspirant for virtuoso honors appeared yesterday in the person of Edna Gunnar Peterson, pianist, who made her concert début before the Amateur Club in Music Hall. Miss Peterson studied for eight years with Rudolph Ganz, and the results of this study were made manifest in her work of yesterday. In no sense did she show signs of being merely an imitator; in fact, temperament

played a considerable part in her work. She is a comely young woman, just out of her teens, and appears to be absolutely unaffected by mannerisms. She has technical facility and a real sense for tonal values.

Miss Peterson opened the program with the Italian Concerto of Bach. This was followed by the Beethoven Sonata in D minor, Op. 31, No. 2. The largo was given with spirit, the adagio with breadth and the allegretto with plenty of color, all being admirably differentiated. The classics disposed of, her next group comprised Tchaikowsky's Meditation in D, which had

its fine vein of melancholy delicately and admirably developed. A dazzling Danse Caprice, op. 5, from the pen of Rudolph Ganz, was played *con amore*, with all its shimmering runs and trills given with grace and facility. Her final selection was Chopin's Andante and Polonaise in E flat, op. 22.

The audience demonstrated that it regarded Miss Peterson as an artist of versatile and scholarly accomplishments. Mrs. Greta Masson Murch, soprano, assisted. C. E. N.

MACMILLEN IN NASHUA

Violinist Starts Season There Auspiciously—Plans for Festival

NASHUA, N. H., Oct. 29.—Francis Macmillen, the American violin virtuoso, opened the musical season here last Tuesday evening with a recital in which he had the assistance of Gino Aubert, the young Swiss pianist. Macmillen played with extraordinary breadth and strength, and after many recalls was obliged to play another number after the concert was supposed to be at an end.

The Nashua Oratorio Society, one hundred voices, has started rehearsals on Gounod's "The Redemption," which will be given January 26. The tenth annual festival of three concerts will be held at City Hall, May 18 and 19. At this time Goring-Thomas's "The Swan and the Skylark" will be sung, and a concert performance of Verdi's "Aida" will be given. The afternoon of the second day a concert by the Boston Festival Orchestra and the soloists will be the order. The soloists engaged are Mrs. Grace Bonner Williams, soprano; Isabelle Bouton, mezzo-soprano; John Barnes Wells, tenor; Reinald Werrenrath, baritone; and Clarence H. Wilson, bass. The conductor is E. G. Hood, who is also director of music in the public schools.

CONCERT TOUR FOR MISS GARDEN

R. E. Johnston to Present Her to Southern Audiences Next Spring

During her stay in New York Mary Garden signed a contract with R. E. Johnston for a concert tour next Spring, beginning the latter part of March, immediately after the close of the opera season.

The principal cities in the South will be visited, including Atlanta, Savannah, New Orleans, Jacksonville, Birmingham, Nashville, Knoxville, Memphis and many of the smaller cities. Miss Garden said she would make the tour through patriotic motives, as she is responding to a call from the people of the Southern States, who have appealed to her through their local musical societies to travel South. Her program will include selections from the old and modern operas in which she has had her greatest successes, such as "Salomé," "Thais," "Louise," "Pelléas et Mélisande," "Manon," "Faust," etc., etc.

Miss Garden will travel in a private car, and have with her a fine supporting company.

DAMROSCH ORCHESTRA INAUGURATES SEASON

[Continued from page 1]

The close of the tone poem, with the Sorbonne bell, is somber and impressive. The whole work is poetic, colorful and freshly emotional, but unless one does something in the way of a tone poem as individual as Debussy's "L'Après Midi d'un Faune," is it going to put music ahead to do something so close to Strauss, but of lesser altitude?

Wallace handles his orchestra well and with much skill. He is closer to Strauss than to any other modern model.

The first bars of the "Eroica" symphony showed the great advantage of having a symphony orchestra that plays together through the whole year. The precision and ensemble were excellent, and Conductor Damrosch gave a finished and well balanced reading, impressive in some if not in all of its aspects. There is more to be gotten out of the unearthly shriek and the terrific roar which follow it, which Beethoven, in one of his most Beethovenish moments, has written in the first movement.

One of the best moments of Mr. Damrosch's interpretation was at the close of the funeral march, where the theme appears broken into halting fragments. The double bass player distinguished himself in one of the most impressive spots in the funeral march by falling down one of the steps of the stage on which the orchestra stands.

DE PASQUALI WINS TRIUMPHS IN WEST

Two San Francisco Audiences Give Enthusiastic Reception to Noted Soprano

SAN FRANCISCO, Oct. 24.—At two concerts, given respectively October 18 and 23 in the St. Francis Hotel and the Columbia Theater, Bernice de Pasquali, the American soprano, completely captivated two large audiences by the brilliancy and beauty of her singing. She was assisted on both occasions by Signor Scotti, the Metropolitan baritone, he also receiving his due share of applause.

Mme. de Pasquali won the good will of her audiences from the very outset. Her program at the first concert included the grand aria from the first act of "Traviata," two songs by Ronald and Spross, a waltz by Venezano, and together with Mr. Scotti, duets from "Figaro" and "Don Pasquale." At the second she was heard in Mattei's "Amo," Henschel's "Spring Song," the mad scene from "Hamlet," an air from Gomez's "Guarany," and as encores an air from "Don Giovanni," and several short songs in English.

The singer was in her best voice on both occasions and the purity and beauty of her tones and brilliancy of her coloratura execution charmed everyone. In such numbers as the mad scene from "Hamlet" she did what only the greatest artists can do; she gave the aria an emotional value that somewhat mitigated its cold superficiality. Its most difficult phrases were delivered with so much ease that few had the opportunity to realize the great stumbling blocks with which the composer has here beset the path of the singer. Mme. de Pasquali was equally at home in the simpler style of songs which followed, and her English enunciation was all that could well be desired. On both occasions she received a welcome such as is reserved for very few artists, and the audience seemed loath to let her stop singing.

Julian Edwards's Art Objects Sold

The auction sale of the art collection of the late Julian Edwards, the composer, held at the Fifth Avenue Art Galleries in New York last week, attracted a large number of collectors and brought in \$3,326 for the first day of the sale. An autographed Wagner manuscript was one of the rarities disposed of.

Pupils of Mme. Ogden-Crane in Recital

Mme. Ogden-Crane gave a recital of her pupils on Saturday evening, October 29, at her studio, No. 825 Carnegie Hall, New York. The presentation of the program on this occasion reflected credit upon Mme. Crane, who gave a short talk on tone building.

Mr. Damrosch demonstrated the training and virtuosity of the orchestra by letting it play through almost the entire Scherzo and Trio without giving any beat whatsoever, his hands resting at his side or upon the rack. He occasionally interspersed a signal for an accent with the forefinger of his left hand.

The procedure deflected attention from the music to the "stunt," but it may be worth while to let the patrons of the Symphony Society see in what excellent trim their orchestra is at the outset of the season. Mr. Damrosch signified that it has been his intention to convey the impression of the orchestra's technical trim by an indicative wave of his hand toward the players at the end of the movement. The familiar faces were recognized in the orchestra, Mr. Barrère playing first flute, and Messrs. Mannes and Saslowsky occupying the first desk of the violins and Mr. Kefer of the cellos.

Mr. Damrosch and the orchestra were well applauded, although the gloved audiences at afternoon concerts are somewhat handicapped, and never seem to succeed in expressing themselves as freely as the evening audiences. The Symphony Society's start was in every way an auspicious one.

Press comments on Professor Berber's début:

Prof. Berber disclosed himself as an artist of high ideals and respectable attainments. He is a violinist who will receive the consideration of serious music lovers wherever he goes.—W. J. Henderson in the Sun.

Prof. Berber has more mechanical dexterity than feeling, more intellect than imagination. If he has poetry in him he gave no hint of it to us yesterday. At moment, too, his intonation was not perfect.—C. H. Meltzer in the American.

THEODORE BAUER CONCERT BUREAU

OFFICE: BOSTON OPERA HOUSE, BOSTON, MASS.

SEASON 1910-1911

ARTISTS WHO APPEAR UNDER OUR MANAGEMENT

Names of the Singers are in alphabetical order

GEORGE BAKLANOFF

Baritone

RAMON BLANCHART

Baritone

FLORENCIO CONSTANTINO

Tenor

FELY DEREYNE

Soprano

MARIA GAY

Contralto

ROBERT LASSALLE

Tenor

LYDIA LIPKOWSKA

Soprano

JOSE MARDONES

Basso

CARMEN MELIS

Soprano

ALICE NIELSEN

Soprano

GIOVANNI ZENATELLO

Tenor

of the Boston, Metropolitan and Chicago Opera Companies

EMILIANO RENAUD

Piano Virtuoso

AND

Mme. AVIS BLIVEN-CHARBONNEL

Concert Pianist

ENGAGEMENTS NOW BEING BOOKED



San Antonio, Tex., has a festival chorus of 150 singers.

The American composer, Edgar Stillman-Kelley, was a recent visitor in Pittsburg, the guest of Silas G. Pratt.

Virginia Manges, soprano, has been engaged as choir director at Pilgrim Congregational Church, of Portland, Ore.

December 10 is the date for the Philadelphia appearance of H. Evan Williams, tenor. He will give his recital in Wither- spoon Hall.

Hollis Edson Davenney, violinist and baritone in a Pittsburg church choir, has joined the Pittsburg Symphony Orchestra as one of the violins.

Mrs. Georgia Lee Cunningham has again opened her studio in the Musical Arts Building, St. Louis, Mo., after spending a pleasant Summer in the East.

The small Ohio city of Youngstown has a symphony orchestra, eighteen months old, which now numbers sixty members. Prower Symonds is its conductor.

Alma Gluck, soprano, sang in East Orange, N. J., October 31, to an audience of clubwomen, repeating the program she had previously given in New York.

A cable from Italy states that Nina Morgana, of Buffalo, N. Y., has made her operatic debut with success in "La Sonnambula" at the opera house of Alessandro.

Mrs. Carlin De Witt Joslyn, a Montana soprano and song writer, was heard in Portland, Ore., recently, singing a number of her own compositions. She expects to locate in Portland.

Before the Woman's Club, of East Orange, N. J., Josef Hofmann, pianist, gave a recital on October 28, presenting the same program as in New York at Carnegie Hall, on the day following.

Augusta Gentsch of St. Louis, who is studying work at the New England Conservatory of Music in Boston, was prominent on a program given by the advanced students at Jordan Hall several weeks ago.

An addition to the forces of the Metropolitan Opera House arrived in New York from Genoa, October 28, in the person of Lucia Fornaro, première danseuse. She has been a favorite at the Scala, in Milan.

Alessandro Bonci, the tenor, has sailed for America on the steamship *Kronprinzessin Cecilie*, and is due to arrive about November 8. His New York concert is scheduled for November 22, at Carnegie Hall.

Minna D. Hill, instructor in piano at the Peabody Conservatory, of Baltimore, has composed four piano selections, which have just been published. Their titles are "A Boat Song," Capriccio, Gavotte and Petite March.

Although located for but two years in Portland, Ore., Frank G. Eichenlaub, violinist, is teaching one of the largest classes in the city and doing much concert work besides. He is a pupil of Sevcick and Ovide Musin.

Under the direction of Richard P. Pel-low, the Madrigal Club has been organized at Marinette, Wis., and will also include members from Menominee, Mich. It is planned to give four oratorios during the Winter season.

A string quartet consisting of Messrs. Ludwig, Wangell, Vieau, Laffey and Ham-bitzer, accompanied by Gretchen Gugler, pianist, and Genevieve Mullen, soloist, gave a chamber music concert at the Athenæum, Milwaukee, recently.

The first meeting of the Morning Choral Club of St. Louis took place last week at the Beethoven Hall, with a large attendance. Mrs. Frederick Chamberlin, the president, resigned, and Mrs. Benton H. Pollack was elected in her place.

Several of the pupils of Louis Sobelman, violinist, of No. 1524 Chestnut street, Philadelphia, are about to appear in recitals in and out of the city and Mr. Sobelman himself has engagements in six different cities for the near future.

Dr. Louis A. Brookes, organist and choirmaster at St. Paul's Cathedral, Fond du Lac, Wis., and also one of the musical instructors at Grafton Hall and Ripon College, has accepted a position as organist in a church at Wheeling, W. Va.

Organist John J. McClellan, of the Mormon Tabernacle at Salt Lake City, has concluded a brief recital tour of the Northwest, during which he dedicated a new organ installed in the Washington State College at Pullman, Wash.

Ottokar Malek, the Bohemian pianist, has recently completed an extensive concert tour through the Southwest with the Bruno Steindel Trio. Mr. Malek is head of the piano department of the Madison Musical College at Madison, Wis.

The prominent male singers of Seattle are organizing themselves into a chorus for the purpose of singing the heavier choral works and to promote musical affairs in general for Seattle. Dr. F. S. Palmer, organist, has been chosen director.

"Boccaccio" was revived last week at the Irving Place Theater, New York. It gave occasion for the first appearance in New York of Asta Ericksen, whose efforts in the rôle of Boccaccio were well received. Emma Malkowska had the part of Fiammetta.

Irene Armstrong Funk, a soprano who has studied abroad with Juliani and de Reszke, and with Vanucini, in Italy, and who for the last two seasons has been singing in the West, will make her first New York appearance at Mendelssohn Hall, November 9.

Songs by Schumann, Cornelius, Strauss, Handel, Meyerbeer, Verdi, Wilson, Parry and Allitsen were heard at a recital given in Mount Vernon, N. Y., on October 14, by Freeman Wright, tenor. Several piano numbers by Chopin, Bach and Rubinstein were also contributed by Samuel Quincy.

One of the most interesting chamber music novelties of the season will be produced on November 17 in Mendelssohn Hall by the Adele Margulies Trio. It is a trio for piano, violin and cello by Erich Korngold, the boy prodigy, whose compositions have of late been exciting European critics.

The Music Section of the St. Paul Institute is organizing a class for the study of part singing under the direction of Leopold G. Bruenner. The program mapped out for the year includes four part songs and madrigals a cappella, Gounod's "Gallia" and Gaul's "Ruth" with accompaniment.

Italian and German composers of the sixteenth, seventeenth and eighteenth centuries were represented on the program by the Woman's Club of Cincinnati, on October 19. At its conclusion, Helena Lewyn, pianist, the guest of honor, played brilliantly the Toccata and fugue in A minor by Bach-Tausig.

"Carmen," with Maria Gay, Lydia Lipkowska and Giovanni Zenatello, and "Aida," with Carmen Melis and Florencio Constantino, have been chosen as the operas to be given in Springfield, Mass., by the Boston Opera Company, the dates an-

nounced being January 19 and February 23, respectively.

In Hurlock, Md., on October 21, Marion Chetwood Coursen, pianist, and pupil of the New York teacher, Henry Holden Huss, played numbers by Rachmaninoff, Chopin, Schumann, Weber and Mr. Huss himself, in a joint recital with Mrs. Alfred Coursen, mezzo-contralto, and Gladys Coursen, violinist.

Pearl Benedict, the contralto, has been booked for five performances of the "Messiah" during December. She will sing on the 14th with the Arion, in Providence; on the 15th with the Albany Musical Association; on the 19th, with the Handel and Haydn Society, of Boston; 20th, in Jersey City, and 22d, in Brooklyn.

The Norwegian Singing Society of Salt Lake City gave a concert, October 15, under the leadership of Anton Pedersen, offering a program of eleven numbers, which revealed the best precision of any concert that this organization has given. Mrs. Agnes Olson-Thomas, soprano, appeared in a solo number from Grieg.

Julius E. Neumann, organist and choir director of St. Paul's P. E. Church, Norwalk, Conn., has resigned and accepted a similar position with St. Andrew's P. E. Church at Meriden, in the same State. St. Andrew's is one of the largest parishes in Connecticut. Mr. Neumann has retained his studios in Stamford, Danbury and Norwalk.

The Wood-wind choir of the Thomas Orchestra, of Chicago, assisted by Arthur H. Arneke, pianist, of Lawrence Conservatory, Appleton, Wis., gave the first concert of the artist series of the Conservatory on October 10. Rita Fornia, soprano; the Kneisel Quartet; Xavier Scharwenka, pianist, and Emma Patten, soprano, are others to appear in the same course.

Jennie Norelli, who sings with the St. Paul Symphony Orchestra on November 6, will give a recital in Minneapolis on November 16. As she is a great favorite in Minneapolis, where she has sung repeatedly with the orchestra, the event will be one of considerable importance. Between the 6th and the 16th, Mme. Norelli will appear in several smaller cities of the West in recital.

The "Green Gables Studios," a private school of music, has been established at No. 2039 East Colfax avenue, Denver, Col., by Paul Clarke Hauffer. The faculty includes also Mrs. Robert Bruce Mudge, voice-sight reading; Laura B. Peck, violin—ensemble; Arthur Bowes, piano—organ—composition; Mme. P. Corte, French—Italian—Spanish; Bertha Schmitz, German.

Alice Preston, soprano, daughter of Mr. and Mrs. George Rutledge Preston, who is a prominent figure in social life, will make her New York debut in song recital on November 29 in Mendelssohn Hall. Miss Preston has appeared frequently during the last several years in musical functions given by society folk, but she has only just determined to enter the professional field of singing.

In Archer's Hall, Jamaica, L. I., on the evening of October 20, a concert was given by Edward Fajans, violinist, assisted by Lillian Ogle, soprano; Shephard Garritson, tenor; William Ohlrogge, baritone, and Wilbur Unger, pianist. Songs by Rogers, Bizet, Wagner, Giordani and Greene, and piano and violin numbers by Godard, Schumann, Chopin, Handel and Wieniawski were given.

In a concert course arranged for "The Listeners," of Providence, by Anne Gilbreth Cross, the first of the series was given October 24, and served to introduce Charles Anthony, pianist, and Alice Reese, contralto, both of Boston. Mr. Anthony played the Bach-Liszt Fantasia in G minor and Debussy and Strauss numbers. Miss Reese was new to a Providence audience and was received with many evidences of liking.

The Grieg Sonata, Chopin Nocturne, and "Jeux d'Eau," by Ravel, were played by Ruth Alta Rogers, pianist, in a recital before the Matinée Musicale, of Duluth, Mich., opening the season of the club on October 17. Mary Syer Bradshaw, mezzo-soprano, assisted, making a considerable impression in her singing of Strauss's "Ich trage meine Minne." Carlotta Simonds,

president of the club, played the accompaniments.

At a meeting of the Thursday Musical of Minneapolis, on October 22, Mrs. Gertrude Sans-Souci Toomey, composer, who was one of the guests of the afternoon, playing accompaniments to a group of her songs, sung by Mrs. Eleanor Nesbitt Poehler. The principal number on the program was the first movement of MacDowell's A minor concerto, played by Kate Mork, with Grace Gilmor giving the orchestral parts on a second piano.

An interesting concert was given by the members of the faculty of the Northwestern Conservatory of Music in Minneapolis, last week. The program was made up largely of compositions of Louise von Heinrich and included a movement from a piano concerto, three piano preludes and several songs. Miss von Heinrich is a member of the faculty. Other participants were Arthur Vogelsang, Frederick Fichtel, and Arthur Wallerstein.

Mrs. Hall McAllister, the Boston teacher of singing, has reopened her studios in the Pierce building for the season with a large list of pupils. Mrs. McAllister conducted her usual series of society musicals on the North Shore during the past Summer. She has been offered the homes of several society leaders near the Summer White House at Beverly for next season. Mrs. McAllister will give her attention to a number of private musicals at Back Bay homes during the Winter.

Otto W. Wittemann, the pianist, who has just returned from abroad, where he completed his studies at Karlsruhe, was heard at a musicale at the home of Dr. Bigelow, on Staten Island, on October 15. He played the C sharp minor Prelude of Rachmaninoff, Liszt's "St. Francis," Grieg's "Erotik" and Chopin's Prelude in C minor, Nocturne in E flat and Etude in E major. The assisting artists were Lucia Inola and Emily Dreyer, sopranos. Mr. Wittemann has opened his studio at Carnegie Hall, No. 824, and is busily engaged in his teaching.

A concert of unusual interest took place, October 29, at the Woman's Club Auditorium in St. Louis, Mo., for the benefit of the young violinist, Mary McCausland, who has appeared in that city many times in public entertainments and with the Symphony Orchestra at the Sunday "Pops." Assisting in the concert were Mme. Selwyn C. Edgar and Franklin Knight and Elsa Kraus, a young pianist of fifteen years, who played remarkably well. E. R. Kroeger assisted at the piano. Miss McCausland will leave for abroad shortly to complete her studies.

A successful pupil of Charles S. Wengerd, director of the Ohio Northern College of Music, Ada, O., is Reese F. Veatch, baritone. Mr. Veatch is at present living in Big Rapids, Mich., where he has of late organized a choral society and an operatic club. Under the auspices of the society it has been found possible to inaugurate an artist series of concerts during the Winter, and also a May festival for the coming Spring. The interest shown by the people of Big Rapids is significant and promises much, all the more since the city contains only 7,000 inhabitants.

Among the interesting Brooklyn musicales of the last week was the quartet recital at James Methodist Episcopal Church, under the direction of Chester H. Beebe, on Tuesday, October 25. Two song cycles comprised the program, one, "In a Persian Garden," by Liza Lehmann and the other, "In Fairyland," by Orlando Morgan. The soloists were Lillian Homeley, soprano; Mrs. Ella E. Markell, contralto; Dr. G. Harry Konecke, tenor, and Chester H. Benedict, baritone. On Saturday afternoon, October 28, Mr. Beebe also gave an organ recital, assisted by Mrs. Markell. The features of his program were the "First Sonata," by Guilman, fantasies on themes from "Tannhäuser," arranged by Morgan, and the overture to Rossini's "Semiramide."

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adamowska, Antoinette—Boston, Nov. 15.
Addins, Morton—Mendelssohn Hall, New York, Nov. 7.
Ald, Mme.—With Boston Opera Company, Nov. 4-14; Cleveland, Nov. 16; Akron, O., Nov. 17; Milwaukee, Nov. 18.
Amato, Pasquali—Boston, Nov. 9.
Barrere, George—Princeton, N. J., Nov. 5; New Haven, Nov. 7; Boston, Nov. 8; Fitchburg, Mass., Nov. 10; Brooklyn, Nov. 12.
Beebe, Carolyn—New York, Nov. 9; Pelham Manor, N. Y., Nov. 12; Detroit, Nov. 15; Chicago, Nov. 16; Emporia, Kan., Nov. 17; Topeka, Nov. 18.
Behrens, Cecile—Jordan Hall, Boston, Nov. 8.
Benoist, André—Pelham Manor, N. Y., Nov. 5; Montclair, N. J., Nov. 15; Columbus, O., Nov. 17.
Bispham, David—Newark, Nov. 10.
Bonci, Alessandro—Brooklyn, Nov. 17.
Borchard, Adolphe—Chicago, Nov. 4, 5; Mendelssohn Hall, New York, Nov. 11; Philadelphia, Nov. 19.
Bryant, Rose—New Britain, Conn., Nov. 15.
Campanari, Giuseppe—Chambersburg, Pa., Nov. 5; Scottsdale, Pa., Nov. 7; Springfield, N. Y., Nov. 8; Lockport, N. Y., Nov. 9; Geneseo, N. Y., Nov. 10; Fredonia, N. Y., Nov. 11; Kalamazoo, Nov. 12; Coldwater, Mich., Nov. 14; Saginaw, Mich., Nov. 15; Marshalltown, Ia., Nov. 16; Waterloo, Ia., Nov. 17; Bellefontaine, O., Nov. 18.
Cartwright, Earl—Newburyport, Nov. 15.
Charbonnel, Avis Bliven—Providence, R. I., Nov. 11.
Croston, Frank—Newark, Nov. 6, 7; Jersey City, Nov. 18.
David, Annie Louise—Rochester, Nov. 11.
De Gogorza, Emilio—New York, New Theater, Nov. 11 and 13; St. Louis, Nov. 16; Baltimore, Nov. 18.
Dethier, Edouard—New York, Nov. 9; Pelham Manor, N. Y., Nov. 12; Detroit, Nov. 15; Chicago, Nov. 16; Emporia, Kan., Nov. 17; Topeka, Nov. 18.
De Voto, Alfred—Brooklyn, Nov. 10.
Doelling, Mae—Chicago, Nov. 13.
Duff, J. C.—Mendelssohn Hall, New York, Nov. 8.
Eddy, Clarence—Brooklyn, Nov. 9.
Elson, Louis C.—(Lecture-Recital) Brooklyn, Nov. 10.
Fanning, Cecil—Minneapolis, Nov. 8; Dayton, O., Nov. 18.
Farrell, Joseph—Birmingham, Ala., Nov. 7.
Formia, Rita—Birmingham, Ala., Nov. 7; Atlanta, Nov. 8; Augusta, Ga., Nov. 10; Wilmington, N. C., Nov. 11; Bristol, Tenn., Nov. 14.
Funke, Irene Armstrong—Mendelssohn Hall, New York, Nov. 9.
Gerville-Réache, Mme.—Pittsburg, Nov. 11-12.
Hall, Marguerite—Mendelssohn Hall, New York, Nov. 16.
Hambourg, Boris—Mendelssohn Hall, New York, Nov. 5; Jordan Hall, Boston, Nov. 8; Memphis, Nov. 17.
Hamlin, Geo.—Carnegie Hall, New York, Nov. 20; Yale College, Nov. 20.
Harris, Estelle—Rochester, Nov. 11.
Heinemann, Alexander—Chicago, Nov. 7; Milwaukee, Nov. 10; Detroit, Nov. 13; Dayton, O., Nov. 14; New York, Nov. 17.
Hinckley, Allen—Northampton, Mass., Nov. 9.
Hinkle, Florence—Aberdeen, Nov. 5; Mason City, Nov. 7; Ft. Wayne, Nov. 11; Syracuse, Nov. 14; Lima, O., Nov. 15; Springfield, Nov. 16; Trenton, Nov. 17.
Hofmann, Josef—Chicago, Nov. 6; New Orleans, Nov. 7; Toronto, Nov. 9; New York, Nov. 11; Boston, Nov. 14 (Symphony Hall); New York, Nov. 15; Reading, Pa., Nov. 16; Wilkes-Barre, Pa., Nov. 17; New York, Nov. 18.
Homer, Louise—New York, Nov. 6.
Hudson, Caroline—Salina, Kan., Nov. 7; Huron, S. D., Oct. 8; Sioux Falls, Nov. 9; Grand Forks, N. D., Nov. 11.
Hunt, Helen Allen—Boston, Nov. 15.
Hutcherson, Ernest—New York, Nov. 14; Philadelphia, Nov. 18.
Jomelli, Mme.—Brooklyn, Nov. 11; Carnegie Hall, New York, Nov. 15.
Kaufman, Maurice—Philadelphia, Nov. 11.
Kimball, Agnes—Newark, Nov. 7.
Kellerman, Marcus—Brooklyn, Nov. 6.
Kerns, Grace—Newark, Nov. 11.
Kerr, U. S.—New York, Oct. 30; Albany, N. Y., Nov. 2; Glens Falls, N. Y., Nov. 16; Oil City, Pa., Nov. 18.
Kocian, Jaroslav—St. Paul, Nov. 15; Denver, Nov. 17.
Kohler, Franz—California, Pa., Nov. 5; Akron, O., Nov. 17.
Listemann, Virginia—Paducah, Ky., Nov. 6; Owensville, Ky., Nov. 8.
Macmillan, Francis—Carnegie Hall, New York, Nov. 6.
Mason, Daniel Gregory—(Lecture-Recitals), Brooklyn Academy of Music, Nov. 14.
McCormack, John—Denver, Nov. 17.
Meiba, Mme.—St. Paul, Nov. 1; Chicago, Nov. 13.
Méro, Yolanda—Hartford, Conn., Nov. 5.
Miller, Christine—Sewickley, Pa., Nov. 9; Franklin, Pa., Nov. 16; Pittsburg, Pa., Nov. 18-21; Chicago, Ill., Nov. 22.
Miller, Reed—Aberdeen, S. D., Nov. 6; Mason City, Ia., Nov. 7; Sterling, Ill., Nov. 8; Freeport, Ill., Nov. 9; Lake Geneva, Wis., Nov. 10; Ft. Wayne, Nov. 11; Dwight, Ill., Nov. 12; Pittsburg, Nov. 17.
Mulford, Florence—Newark, Nov. 10; Rochester, Nov. 11; Painesville, O., Nov. 16; Oxford, O., Nov. 18.
Murphy, Lambert—Newburyport, Nov. 15.
Musgrove, Thomas W.—Chambersburg, Pa., Nov. 5; Scottsdale, Pa., Nov. 7; Springfield, N. Y., Nov. 8; Lockport, N. Y., Nov. 9; Geneseo, N. Y., Nov. 10; Fredonia, N. Y., Nov. 11; Kalamazoo, Mich., Nov. 12; Coldwater, Mich., Nov. 14; Saginaw, Nov. 15; Waterloo, Ia., Nov. 18; Bellefontaine, O., Nov. 18.
Mylott, Eva—St. Louis, Nov. 8; Columbia, Mo., Nov. 9; Kansas City, Nov. 11; Detroit, Nov. 15.

Norelli, Mme.—St. Paul, Nov. 6; Minneapolis, Nov. 16.
Oberndorfer, Max E.—Chicago, Nov. 9.
Ormond, Lilla—Concord, Mass., Nov. 9; Grand Rapids, Nov. 11; Minneapolis, Nov. 15; Duluth, Nov. 18, 19.
Randolph, Harold—Philadelphia, Nov. 18.
Rogers, Francis—New York, Nov. 10.
Root, Virginia—Metropolitan Opera House, Nov. 6.
Scharwenka, Xavier—Chicago, Nov. 13; Appleton, Wis., Nov. 15; Milwaukee, Nov. 17.
Schroeder, Allyn—Boston, Nov. 7.
Schumann-Heink, Mme.—New Orleans, Nov. 7; Houston, Tex., Nov. 9; San Antonio, Nov. 11; Oklahoma, Nov. 15; Wichita, Kan., Nov. 17; Kansas City, Nov. 18.
Sembrich, Mme.—New York, Nov. 8; Cincinnati, Nov. 16.
Sherwood, Wm. H.—Louisville, Ky., Nov. 22.
Spencer, Janet—Boston, Nov. 10.
Spiering, Theo.—New York, Nov. 7, 11.
Stoffregen, Elfriede—Mendelssohn Hall, New York, Nov. 19.
Tibaldi, Arturo—Birmingham, Ala., Nov. 7; Atlanta, Ga., Nov. 8; Augusta, Nov. 11; Wilmington, N. C., Nov. 11; Bristol, Tenn., Nov. 14.
Turpin, H. B.—Minneapolis, Nov. 8; Dayton, Nov. 18.
Van Hulsteyn, J. C.—Baltimore, Nov. 11.
Ware, Harriet—Minneapolis, Nov. 8.
Wells, John Barnes—Syracuse, Nov. 15; Springfield, Mass., Nov. 16.
Werrenrath, Reinald—New York, Nov. 6 and 12; Syracuse, Nov. 15; Montclair, N. J., Nov. 18.
Wheeler, Frederic—Aberdeen, S. D., Nov. 5; Mason City, Ia., Nov. 7; Freeport, Ill., Nov. 9; Chicago, Nov. 11; Ft. Wayne, Ind., Nov. 14; Lima, O., Nov. 15.
Williams, Evan—Evanston, Ill., Nov. 17.
Wilson, Flora—Cedar Rapids, Ia., Nov. 8; Sioux City, Ia., Nov. 10; Toledo, Ia., Nov. 12; Raleigh, N. C., Nov. 18.
Witek, Anton—Boston, Oct. 29.
Zedeler, Nicoline—Metropolitan Opera House, Nov. 6.

Orchestras, Quartets, Choruses, etc.

Beebe-Dethier Sonata Recital—Pelham Manor, Nov. 12.
Boston Symphony Orchestra—Boston, Nov. 5; Philadelphia, Nov. 7; Washington, Nov. 8; Baltimore, Nov. 9; New York, Nov. 10; Brooklyn, Nov. 11; New York, Nov. 12; Hartford, Nov. 14; Cambridge, Nov. 17; Boston, Nov. 18-19.
Boston Sextet Club—Baltimore, Nov. 7-8; Wash-

ington, Nov. 9; Frederick, Md., Nov. 10; Hagerstown, Md., Nov. 11.
Flonsaley Quartet—New York, Nov. 9; Philadelphia, Nov. 14; Washington, Nov. 15; Plainfield, N. J., Nov. 16; Brooklyn, Nov. 18.
Kneisel Quartet—Boston, Nov. 8; New York, Nov. 15.
Manhattan Ladies' Quartet—New York, Nov. 13.
Passaic, N. J., Nov. 16; New York, Nov. 27.
Margulies Trio—Mendelssohn Hall, New York, Nov. 17.
Minneapolis Symphony Orchestra—Minneapolis, Nov. 4, 6, 11, 13, 18 and 19.
New York Symphony Orchestra—New York, Nov. 6, 11; Brooklyn, Nov. 12.
Philadelphia Orchestra—Philadelphia, Nov. 5, 11, 12, 18, 19.
Philharmonic Society of New York—Brooklyn, Nov. 6; Carnegie Hall, New York, Nov. 15, 18.
Philharmonic Trio—Brooklyn, Nov. 5.
St. Paul Symphony Orchestra—St. Paul, Nov. 6, 8, 13, 15.
Pittsburg Symphony Orchestra—Pittsburg, Nov. 11, 12.
Rubinstein Club—New York, Nov. 12.
Russian Symphony Orchestra—Carnegie Hall, New York, Nov. 17.
Seattle Symphony Orchestra—Seattle, Nov. 6-8.
Sousa's Band—New York Metropolitan Opera House, Nov. 6.
St. Louis Symphony Orchestra—St. Louis, Nov. 11, 12, 13, 18.
Thomas Orchestra—Chicago, Nov. 5, 11, 12; Detroit, Nov. 14, 18 and 19.
Tollefsen Trio—Salina, Kan., Nov. 7; Huron, S. D., Nov. 8; Sioux Falls, S. D., Nov. 9; Grand Forks, N. D., Nov. 11; Allentown, Pa., Nov. 15.

Kellerman to Sing in the West

Marcus Kellerman will be the soloist at the first concert of the Rubinstein Club, in New York, on November 12. Soon after this concert Mr. Kellerman is going West to fill dates in Milwaukee, Huntington, Pittsburg, and then returning East to sing with the Washington Sängerbund, on the 27th.

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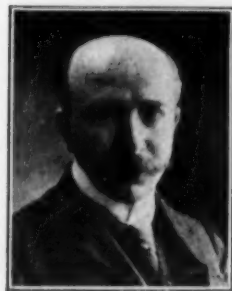
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